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SATURDAY, FEBRUARY 4, 1933.



HITLER'S TRIUMPH IN BERLIN: THE NAZI LEADER (AT A WINDOW) RETURNING THE CROWD'S "FASCIST" SALUTES.

Herr Adolf Hitler received a tumultuous ovation in Berlin, on January 30, when the news of his appointment as Chancellor was announced. Thousands of Nazis, uniformed and otherwise, flocked to the new Palace built for the German Chancellors, and for hours the square rang with shouts of "Hail, Hitler!" alternating with patriotic songs. Herr Hitler stood at a window, his figure sharply silhouetted by a flood-light in the room behind him, and, leaning

far out, returned with upraised arm the "Fascist" salutes of the assembled multitude. The enthusiasm culminated in a quickly improvised torchlight procession of combined Nazis and Steel Helmets (their former rivals), numbering altogether, according to one estimate, about 100,000 men. While Herr Hitler stood at his window, President von Hindenburg watched the march-past from a window of the old Palace on the other side of the Wilhelmstrasse.



By G. K. CHESTERTON.

THE subject of Dreams has always been admittedly allied to mysticism, and not far from superstition. The interpretation of dreams was a well-known function of many ancient prophets, and only gradually died away under what was considered the march of enlightenment. Unfortunately, in this as in many things, the march of enlightenment proceeded to march very straight into all the ancient darkness and mystery. The man who talked about his dreams, who had become rather a bore at breakfast, suddenly found that he had the opportunity of being a broader, brainier and more universal and philosophical bore in the lecture-room or on the platform of scientific and religious debate. Psycho-analysis resurrected the archaic interpreter of dreams, just as Psychical Research resurrected the ancient necromancer or professional raiser of ghosts. We often read about the modern world as mocking the superstitions of the past, even of the immediate past; but almost the exact opposite is the truth. A number of things are taken seriously now that would only have been mocked a hundred years ago; or, in some cases, even two hundred years ago. Voltaire would not believe the scientists even when they found the fossil of a fish; we can only imagine what he would have said if a scientist like Sir Oliver Lodge had offered to introduce him to the phantom of a man. The whole modern movement, from Hume to Huxley, was supposed to have awakened men out of every sort of dream, and even classed their spiritual visions and revelations with their dreams. I know not what the men of that movement would have thought if they had found a more modern generation actually believing in visions and revelations merely because they had been communicated in dreams.

Yet this is the general impression produced by a Symposium on Dreams, recently published in the *Strand Magazine*, and containing contributions by many brilliant and distinguished men, especially of the most modern sort. They do not, indeed, state their credulity in the form of a creed; but a great deal of modern liberality merely consists of leaving out the creed and keeping the credulity. The things that some of them say, both in this symposium and elsewhere, are very arresting and extraordinary. Mr. Algernon Blackwood, indeed, is an acknowledged and even authoritative student of mysticism; and, perhaps for that very reason, his story is the most moderate and his comments the most cautious. He definitely attests to a case of a thing which he had lost, he knew not where, and how its exact hiding-place was revealed to him in a dream and afterwards verified as a fact. But he takes it lightly and almost humorously, as is the way of experienced mystics, and is willing to refer it to some ordinary operation of the subconsciousness. But Miss Storm Jameson records a case in which she was completely puzzled by a practical problem in daily life, from which she thought she had explored every possible avenue of escape; after which she dreamed an apparently irrelevant, but beautiful and consoling dream, full of strange gardens and wonderful white flowers, to awaken in the morning with an entirely new and quite practical expedient blazing clearly in her mind. She does not seem to have the least doubt that it was the one and only right solution, and that some unknown beneficence had revealed it to her in her sleep. I am not attempting to value these experiences in

relation to any theory: I am merely remarking the way in which the most modern people can accept the direction of dreams, and treat such a mystical thing entirely as a practical thing.

The most remarkable statement is that of Mr. C. R. W. Nevinnson, the vigorous artist and critic. He begins with a rigid denial of all belief in the supernatural, and especially in a life after death. I do not quite understand what he means by saying:

"Having been near death more often than many mortals, I have reason to believe it is one long eternal sleep." I do not see what having been near death can possibly have to do with it, one way or the other. There is no parallel to the difference between death and life; but even touching the differences of living men, the argument would be a fallacy. There may be many a millionaire who, on looking back at his most brilliant financial triumphs and expedients, may be conscious that on several occasions he was very near to Dartmoor. But I should not agree that the millionaire, reflecting comfortably at the Carl-Ritz, was necessarily an authority on the plan and inside arrangements of Dartmoor, or qualified to advise convicts on how to escape from Dartmoor. And, as I say, there is no comparison between the secrets of Dartmoor and the secrets of death. I think he would see the fallacy at once, if it were used on the other side; if an Army chaplain were to say that he now knew all about Purgatory and Paradise because a shell missed him by an inch or the doctors despaired of him in hospital. But his preliminary statement of complete scepticism is none the less valuable in relation to what follows. Even more valuable is his realisation of a historical fact that is very rarely realised. "My main sympathy with Christianity is that originally it cleared the dark minds of Greece and Rome of omens, portents, and all the terrors of superstition."

Then he goes on to state, in the most calm and lucid and interesting manner, that a number of his own pictures were quite certainly prophetic, and that this prophetic power had generally come to him in dreams. He even says that he has painted and exhibited pictures which he himself dislikes; in obedience to the direction of dreams, and because he finds they have some superhuman or supernormal quality, to attract or repel, which can only come out of the power which directs his dreams. This, it will be noted, really goes a good way beyond what has been heard from the mystics who are regarded as most mystical, or even regarded as most mad. William Blake drew images from what would be called invisible models, but he never said he disliked drawing them or that he disliked the drawings when they were done. He wrote and published poems of which he said that "the authors are in Eternity," but he never felt as if the authors were bad authors, or the poems bad poems. I use the phrase "bad," in this case, of course, in the merely popular sense of not pleasing the normal taste, not merely of the public, but even of the poet or the painter. The state of things described by this stern sceptic is, in fact, very much more extraordinary than any state of things that has generally been described by religious enthusiasts or ecstatic believers. He, much more than they, may be described as believing without understanding; or, perhaps, as obeying without believing. He is driven, indeed, to what is perhaps only a verbal inconsistency, for he begins by announcing that he definitely disbelieves in the supernatural, and ends by saying that he believes in something "which is either subconscious or supernatural"; passing from the negative at least to the agnostic view. But I fully realise that words must be hard to manage in describing so strange and even extreme a state of transcendentalism. Certainly, nobody could say it is a state of dull and stolid materialism. There seems to me, if anything, rather more danger that a man obeying the voice of a nameless destiny, which speaks only in dreams, may also need to be delivered, like the Greeks and Romans, from "omens, portents, and all the terrors of superstition."



A MEDIEVAL LOVE-SONG ON THE BACK OF A COPY OF A PAPAL BULL, DATED 1199, PRESERVED AT KING'S COLLEGE, CAMBRIDGE: WORDS AND MUSIC RECENTLY SUNG BEFORE THE SOCIETY OF ANTIQUARIES.

Reproduced by Courtesy of the Provost of King's College, Cambridge.



A LOVE-SONG WRITTEN PROBABLY ABOUT 1530, FOUND IN THE RECORD OFFICE ON THE BACK OF A DOCUMENT DATED 1459: A COMPOSITION IN THREE PARTS, THE AIR OF WHICH WAS RENDERED AT THE SOCIETY OF ANTIQUARIES' MEETING.

Two mediæval love-songs (here reproduced) found on the back of official documents were heard at a recent meeting of the Society of Antiquaries. The music had been edited by Professor Dent and Mr. F. McD. C. Turner. Mr. John Saltmarsh, of King's College, Cambridge, described the manuscripts and the circumstances of their discovery. One, which he brought with him, was a contemporary copy of a Bull of Innocent III., dated 1199—a parchment roll 22 in. long by 8 in. wide—preserved among the College muniments. The words and music, apparently hitherto unknown, are written in Middle English, on the back at the lower end, in a hand of about a hundred years later. This song, which is for a single voice, was sung at the meeting by Mr. N. H. Kemp-Welch, Choral Scholar of King's College, Cambridge. The second song, being in three parts, was not sung in its entirety, but Mr. Kemp-Welch indicated the air. It was found at the Record Office, on the back of a draft inquisition of 1459 relating to lands in Gloucestershire, and was probably written about seventy years later than the document. The copyist, who may have been the composer (but probably not the poet), was evidently a clerk in the Exchequer. The words read: "Alone I lyue, alone, | & sore I syghe for one. | no wondre thou I muryng make | for grevous syghes that myne harte doth take | and alle is for my lady sake. | She that is causer of my woo, | I merwelle that she wylle do so, | sythe I loue hir & no moo. | alone."

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HITLER, THE NAZI CHIEF,
MADE GERMAN CHANCELLOR:
HIS FERVID ORATORY THROUGH THE MICROPHONE.



HERR ADOLF HITLER, appointed Chancellor of Germany on January 30, first became prominent in 1923, through his leadership, along with General Ludendorff, of the Munich rising, after which Hitler was sentenced to five years' imprisonment in a fortress, though released after a few months. He is now only forty-three. By birth he is an Austrian, but his birth-place, Braunau, is close to the frontier of Bavaria, his father was of Bavarian stock, and he has always considered himself a German. In youth he was poor, and worked by turns as builder's painter, labourer, and draughtsman. In August 1914 he joined a Bavarian regiment, and served through the war, winning the

[Continued opposite.

Continued.] Iron Cross, but only reached the rank of corporal. He was seriously wounded and gassed. In 1920, happening to attend a small meeting of the new National Socialist Workers' Party, he decided to join, and next year became its president and leader of the growing Fascist movement. Since 1923, his Nazis have moved from strength to strength until they became the most powerful party, mainly through his forceful leadership and violent, perfervid oratory. His Brown Army appealed strongly to German youth, and Monarchists look to him to found a new Hohenzollern régime. It is, perhaps, significant that his first Ministry contains a Monarchist element.

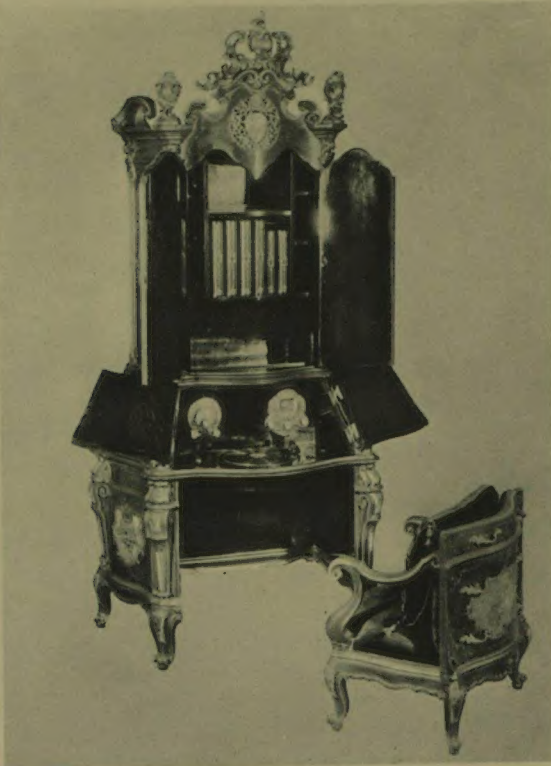
THE NEW CHANCELLOR OF THE GERMAN REPUBLIC: HERR ADOLF HITLER, LEADER OF THE NAZIS (NATIONAL SOCIALIST WORKERS' PARTY), WHOSE MINISTRY INCLUDES SEVERAL MONARCHISTS.

AT HOME AND ABROAD: THE WEEK'S NEWS IN PICTURES.



THE CENTENARY OF GENERAL GORDON'S BIRTH: MAJOR W. R. D. MACKENZIE PLACING A WREATH ON THE STATUE IN TRAFALGAR SQUARE.

On January 28, the hundredth anniversary of Gordon's birth, a memorial service was held at St. Paul's Cathedral, and the Duke of York placed a wreath on the memorial. The service was preceded by a ceremony in Trafalgar Square, where Major W. R. D. Mackenzie, senior vice-chairman of the Gordon Boys' Home, placed a wreath on the statue of Gordon.



A GIFT FROM THE CITY OF MILAN TO THE POPE: A MAGNIFICENT RADIO-GRAMOPHONE SET; WITH THE MATCHING CHAIR THAT GOES WITH IT.

In view of the Pope's love of music, this magnificent radio-gramophone set, of the most modern mechanism and elaborate workmanship, is being presented to His Holiness by the city of Milan. A matching chair accompanies the set. The prevailing spirit at the Vatican is not one that despises the benefits that modern science and invention can give, and the presentation of such a gift as this to His Holiness reflects his interest in the things of the day. On a very notable recent occasion, the Pope made use of wireless—to broadcast a message to the world last Christmas Eve announcing an extraordinary Holy Year, starting April 2, 1933, in celebration of the nineteenth century of the death of Christ.

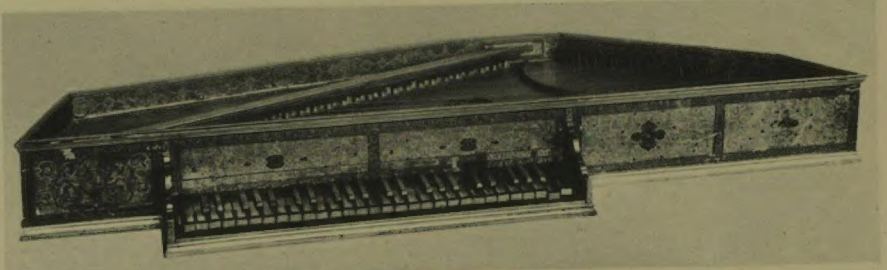


THE WIRELESS SET SHUT: THE PRESENT WHICH THE CITY OF MILAN IS MAKING TO HIS HOLINESS THE POPE.



AN OLD-ESTABLISHED AND USEFUL CHARITY THREATENED BY A HOUSING SCHEME: THE HOME OF REST FOR HORSES AT CRICKLEWOOD.

Organised efforts are being made to save the Home of Rest for Horses at Cricklewood, established since 1886, from the threatened loss of its estate. The Housing Committee of the Hampstead Borough Council has taken preliminary steps for the compulsory acquisition of the property. It is emphasised that the Home cannot fulfil its function of caring for old London horses if compelled to move into the country.



THE TREASURE OF THE WEEK AT THE VICTORIA AND ALBERT MUSEUM: "QUEEN ELIZABETH'S VIRGINAL"—MORE ACCURATELY CALLED A SPINET.

The end of the sixteenth century, from which this instrument dates, was a golden age of English music, which owed much to the patronage of the House of Tudor. Henry VIII. himself is recorded as playing a variety of instruments, and his daughter Elizabeth was no less accomplished. Her skill on the virginal is related by Sir James Melville, and this instrument may well be the one that he heard her play. It is of Italian workmanship—about 1570.



THE OPENING OF THE FINAL SECTION OF THE COUNTY HALL, WESTMINSTER, THE HEAD-QUARTERS OF THE L.C.C.: A PART OF THE CONFERENCE ROOM IN THE NEW WING.

On January 27 the fourth and final section of the County Hall, Westminster, the headquarters of the London County Council, was opened by the Chairman of the Council, Mr. Angus N. Scott. Among the company at the opening ceremony were the Archbishop of Canterbury, the Bishop of Southwark, the Lord Mayor of London, the members and chief officers of the L.C.C., and numerous distinguished guests. The elliptical Conference Hall, where the opening ceremony was held, is



THE COMPLETION OF THE COUNTY HALL: THE BRIDGE CONNECTING THE NEW WING WITH THE REST OF THE BUILDING.

shown on the left; it is the most distinctive architectural feature of this final section. Above it is the education library, which is claimed to be one of the finest libraries in the country. Presiding at the ceremony, Colonel John Perring, Chairman of the Establishment Committee of the L.C.C., recalled that the building of the County Hall was begun in 1912. All-British material has been used throughout this section, as well as British furniture and fittings.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



FIRE AT A FAMOUS ENGLISH SCHOOL IN SWITZERLAND: THE SCENE OUTSIDE THE DAMAGED CHILLON COLLEGE, AT VILLENEUVE, NEAR THE CASTLE OF CHILLON. Part of Chillon College was destroyed by fire early on the morning of January 24. All of the hundred or so pupils, the majority of whom are British, were saved, as were the masters and staff; but many personal belongings were lost. A defective chimney is said to have caused the trouble.



FIVE THOUSAND STRIKING TAXI-DRIVERS BLOCK THE STREETS OF VIENNA AS A PROTEST AGAINST THE PETROL TAX: THE STOPPAGE BY THE CATHEDRAL.

On the afternoon of January 27, the taxi-men drove their cabs to the strike positions allotted to them and blocked the general traffic. Within a quarter of an hour, the confusion was great. Then the members of the committee of action were arrested, and by ten in the evening the affair was over.



THE IRISH FREE STATE GENERAL ELECTION: MR. DE VALERA, WHOSE PARTY WILL HAVE A MAJORITY OF ONE IN THE NEW DAIL, SUMMING-UP THE RESULT IN FRONT OF SOUND-CINÉ CAMERAS.

It was announced from Dublin on January 29 that the counting of the votes in the Free State General Election had been finished on the previous night and that the state of the parties in the new Dail would be: Fianna Fail (De Valera) 77; Cumann na nGaedhael (Cosgrave) 48; Centre 11; Independents 9; and Labour 8. This gives Mr. de Valera's party a majority of one.

[Continued on right.]



THE IRISH FREE STATE GENERAL ELECTION; DAMAGE DONE TO ONE OF MR. COSGRAVE'S CARS DURING A MEETING, IN COUNTY KERRY, AT WHICH THERE WAS MUCH HECKLING AND CONSIDERABLE FIGHTING.

over all other parties combined. As to the photograph of the damaged car, it should be noted that on the occasion of a Cosgrave meeting in County Kerry, on the night of January 22, there was fighting in which some fifty people were injured. A number of motor-cars were stoned, and a loud-speaker van, which exhibits talking films and was travelling with Mr. Cosgrave, was smashed.



IRISH TROOPS WEARING STEEL HELMETS FASHIONED AFTER THE GERMAN MODEL, DURING THE IRISH FREE STATE GENERAL ELECTION: INFANTRY STANDING-BY IN RATHMINES TOWN HALL, DUBLIN.

On the whole, the Irish Free State Election passed off without any very serious disturbances. For all that, there were outbreaks of political enmity from time to time, and the authorities had to take certain precautions. The men shown in our photograph were among those who stood-by and also among those who did not have to use their authority. It should be noted not only that they wear steel helmets, of the German Great War and present military style, but are equipped with gas-masks.



SOUTH AFRICA AND THE GOLD STANDARD: MR. TIELMAN ROOS, THE PLANNER OF THE NATIONAL CURRENCY REFORM CAMPAIGN, SURROUNDED BY ENTHUSIASTS ON HIS ARRIVAL IN CAPE TOWN.

It will be recalled that Mr. Tielman Roos suddenly resigned his position as a Judge of the Supreme Court of South Africa and re-entered South African politics, determined to head a coalition for currency reform and the extinction of racialism. In a New Year message, he said: "The present foolish method in which we have gone off the gold standard should be revised in favour of a devaluated system by which we remain on gold and have a certainty as to our exchanges with Great Britain."

The World of the Theatre.

By J. T. GREIN.

WHITHER ARE WE DRIFTING?

IN one respect our theatre is on the primrose path. When I came to England years ago we were everywhere on the prudish side, both on the stage and in conversation. A woman of forty had to put on the Victorian lace cap marking her transit into matronhood. A reference to a coming happy event was the acme of bad taste. The *double entente* was relegated to the music hall. "The Pink Domino" shocked the natives (yet amused them). And G. B. S.'s sanguinary adjective created a sensation which I shall never forget. Still, it was accepted; it broke, as it were, the barriers of primness, and thenceforward stage language became less "corsetted." Then matters went on *piano* till the war, when gradually both the character of certain plays, as well as their dialogue, drifted from freedom into licence. But it is only in the last two or three years that the excrement has become such as to call for the warning "Stop!" I am neither a hypocrite nor a prude. Frankly, I like a spicy comedy—when the salt is of Attica, and not of the gutter. I am deeply interested in moral, ethical, sexual questions when they are dealt with in a penetrating, instructive, dramatic manner. I myself produced "Ghosts" and pleaded for the release of "Damaged Goods" and Barker's "Waste"; I urged the Censor to license "Monna Vanna" and asked for the lifting of the ban on "Fräulein Elsa." For these plays were either works of art or were enlightening. They were not of the dustbin. Either they were poetic or their "moral" vouchsafed useful knowledge to their hearers. But I do object to plays which, in tendency and utterance, compel a blush when I see around me young girls, and even young men, who become disillusioned by the stark crudeness of certain spectacles couched in a dialogue which, perhaps, would be merely piquant in French, but in our more direct, more uncompromising language hurts the ear as well as the sense of propriety.

This influence is so baneful that I have heard many times in the *entr'acte*, when the plays were being discussed, the men expressing their disapproval, whilst women—women of culture and quality—gaily admitted that they were highly amused. Amused at what? Not the play itself, but its fringes of verbal impropriety or equivocal situations. Surely that is not a healthy sign of the times? I could name, glancing over a list of recent plays, at least four or five which are so outspoken—to call it so politely—that only a few years ago one would have asked: "Can I take my daughter to see them?" But that question has become obsolete, and so we behold, cheek by jowl, elders and girls in their teens, sitting side by side revelling slyly or shyly in words and situations (bed-room scenes galore!) which could not be discussed in a salon of well-bred people. Has it ever occurred to those who put such plays on the stage, has it ever occurred to the Censor, that what may be innocuous in script can become a demoralising, depoetising influence on the *bon bourgeois* and the young? Surely what is unfit for the drawing-room is also unfit upon the stage. I need not explain in detail—*à bon entendeur mi-mot suffit*. If we continue as we are, slithering on the slippery path, there is no saying where we shall end; if we do not protest, the stage will become a positive danger to the community, instead of an uplifting force. This does not mean that we should become tight-laced and ridiculously narrow-minded. But there is a limit—where licence ends and licentiousness

begins. We are approaching that undesirable goal, and the sooner the wheel is braked the better for the future of the theatre. Let us remember Voltaire's winged words: "An ounce of discretion is worth a pound of wit."

A GREAT ACTRESS—ALICE DELYSIA.

The moment she appears—late in the first act of "Mother of Pearl"—the whole atmosphere changes: this magnetic woman, equipped by nature with beauty, personality, and indescribable charm, is the ruler of men

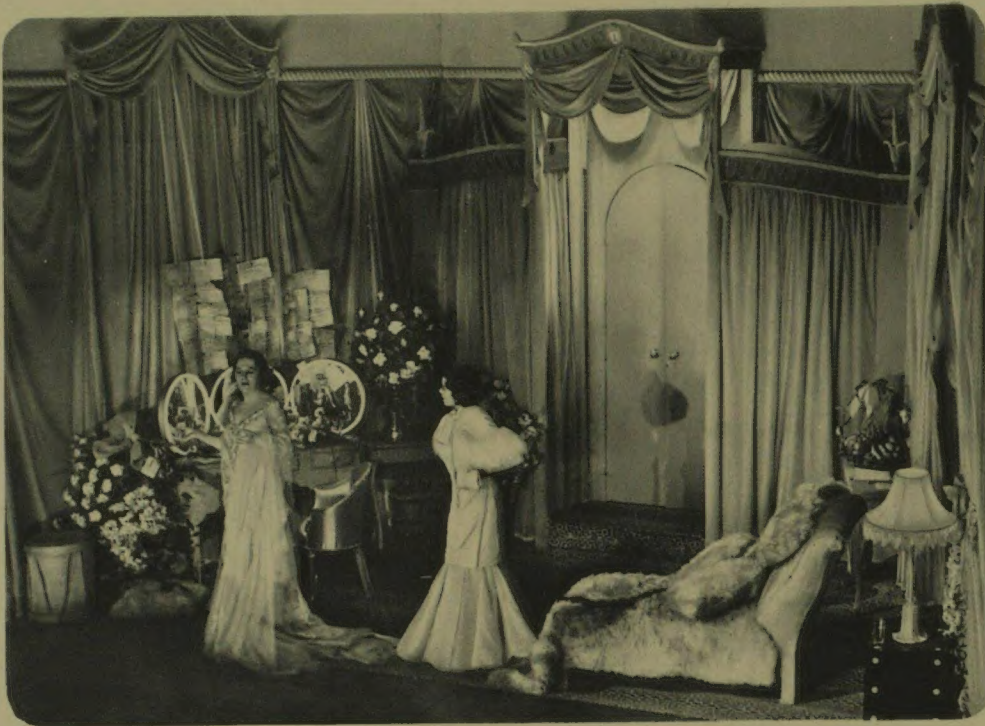
the figure—"Mother of Pearl," is not a great one, albeit that it is ubiquitous; nor is it specially *distingué*, for the lady is almost a Casanova who treats love lightly until the finding of her daughter changes her into a warmhearted, devoted mother. But Delysia, by her tact and *savoir-faire*, renders her entirely sympathetic, and her humour mirrors all her adventures in a pleasant, sarcastic light. The play is delightful *blague* in the best A. P. Herbert style, and illuminated by the lilting music of Oscar Straus, who gave us "The Chocolate Soldier" and "The Waltz Dream"; it is typically Viennese in its gay, melodious way. There are some first-rate actors, such as Mr. Frederick Ranalow (with too little to do); Mr. Roy Byford, Mr. Hubert Harben, Mr. Reginald Gardiner, the ever-piquant "young ass" of the age; Mr. Austin Trevor, a *grand seigneur* in the guise of a *maître d'hôtel*; and a rather over-forceful, pretty little newcomer, Miss Sepha Treble, who seems likely to go far if she disciplines herself rather more.

But, when all is said, not forgetting a compliment to Mr. Oliver Messel for the intimate luxuriousness of his *décor*, Delysia remains the cynosure of all eyes, the focus of all the hearers' intelligence. And why? Not because she is beautiful and seductive, nor because she knows her technique as a virtuoso knows all the subtleties of a clavier, but because she has become by her devotion to her art the discoverer of her genius. A person who mesmerises an audience of all classes, both men and women, is naturally endowed with phenomenal, almost mystic power. On the stage such a one has the right to be called a great actress. And Delysia is that. She studies her rôles in their most intimate details—a twist of her gown is as eloquent as the pointed utterance of a phrase; a flick of her powder-puff in the dressing-room scene means as much as the harangue to her lovers or the pathetic fondling of her newly-found daughter. And, again like the virtuoso, she changes her

register with bewildering rapidity. Now she is gay, frivolous, facile; now she adopts a tone of pathos that even in as lightsome a thing as an operette pulls at the heartstrings of the hearer. And what diplomacy is there in the treatment of her lovers! She manages

them all according to their characters; she flatters the vain, she chides the vain-glorious, she soothes the stormy petrel, she bemothers the young novice (years younger than herself), and she handles them all like so many leaves in a pack of cards, being the ace all the time while the others kowtow in deferential submission.

I remember her whole career, since, a stranger from Paris introduced by the far-seeing Mr. Cochran, she was merely a light *soubrette*; I remember her in the war rousing her audience in Paul Rubens's "We Don't Want to Lose You"; I remember her as the ruler of *opéra-comique*. And all the time her manner grew in perfection; her pathos deepened; she conquered London and the rest of the realm. Yet it is only now that we have recognised her endless versatility, so that on that first night at the Gaiety we heard around us such exclamations as "superb," "sublime," "unique," and, above all, "great." In the career of Mr. C. B. Cochran it will redound to his inestimable credit that he gave us Delysia; that he was the lever of her career, and that he has artistically naturalised that exquisite artist whom we all "love, honour, and obey"—Alice Delysia.



"MOTHER OF PEARL," AT THE GAIETY: IN THE PAVANI'S DRESSING-ROOM AT THE NEW ENGLISH THEATRE.—ALICE DELYSIA AS JOSEPHINE PAVANI (LEFT) AND SEPHA TREBLE AS HER DAUGHTER, PEARL MOON.

"Mother of Pearl," presented at the Gaiety Theatre by Charles B. Cochran, and starring Alice Delysia, is adapted from the German of Alfred Grünwald (after Verneuil), by A. P. Herbert. The music is by Oscar Straus, and the décor is by Oliver Messel.

and women. Not a dominator, mind you, but one who, like the fragrance of a full-blown rose, casts a spell by her form, her *chic*, her surety in all she does, and by the grace of her manner and her gestures. Her part in Mr. C. B. Cochran's latest winner—it may run six months and double



"MOTHER OF PEARL," AT THE GAIETY: THE PAVANI'S FORMER LOVERS ARE PERSUADED TO SUP TOGETHER—IN FULL DRESS!

From left to right are Frederick Ranalow as Richard Moon, M.P., father of Pearl; Hubert Harben as Colonel Trotter; Aubrey Mather as Maurice Veal, K.C.; Alice Delysia as Josephine Pavani; Roy Byford as Jasper Buttle; William Stephens as the Lord Mayor of Bathbourne; Paul Basque as Lord Crammel, M.F.H.; David Hutcheson as Lord Amber, a journalist; and Clarence Blakiston as Admiral Sir Reginald Titmarsh.

THE SECOND TEST:

LEG-THEORY BOWLING; BRADMAN'S CENTURY; SOUVENIR-CHASING; AND OTHER PHASES.



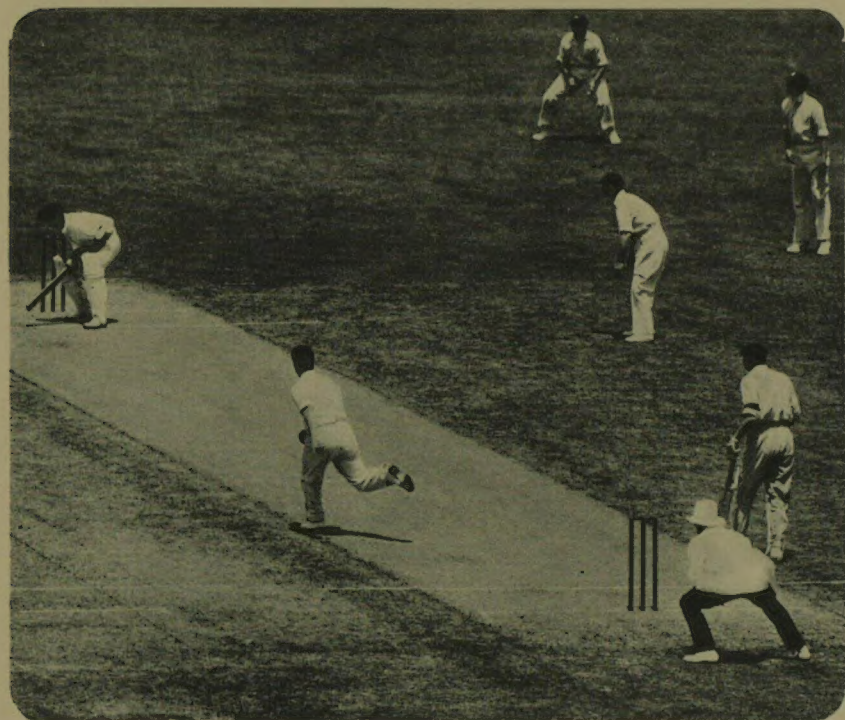
J. H. FINGLETON (WHO, AFTER SCORING TWO "DUCKS" IN THE THIRD TEST, WAS DROPPED IN THE FOURTH) STRUCK BY A LEG-THEORY BALL FROM LARWOOD.



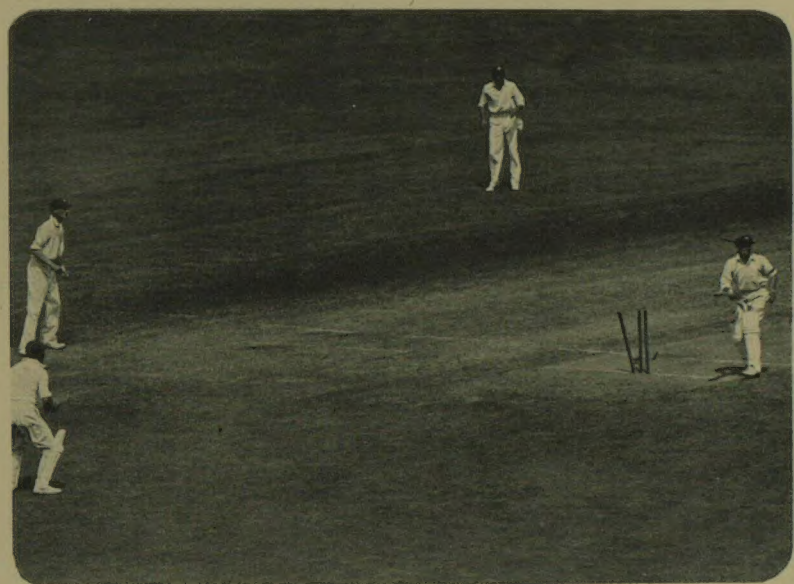
HAMMOND IS BOWLED BY WALL FOR 8 IN THE FIRST INNINGS OF THE SECOND TEST—AFTER MAKING A VERY BAD SHOT AT A RATHER SHORT BALL (STUMP AND BALL ARE VISIBLE IN THE AIR). HE MADE 23 IN THE SECOND INNINGS.



BRADMAN COMPLETES HIS MAGNIFICENT CENTURY IN THE SECOND INNINGS WITH A LEG-SHOT FOR THREE OFF VOCE; BEING UNDEFEATED WITH 103 OUT OF 191.



LARWOOD BOWLING LEG-THEORY TO FINGLETON (WHO NEVERTHELESS MADE 83, THE HIGHEST SCORE IN AUSTRALIA'S FIRST INNINGS); FINGLETON DUCKING FROM THE BALL, WHICH PASSED OVER HIS BACK; THE LEG-TRAP CLUSTERED ROUND.



BRADMAN'S ASTONISHING DISMISSAL FIRST BALL, IN THE FIRST INNINGS—PLAYING A WILD SHOT AT A LEG BALL FROM BOWES, WHICH HE PULLED INTO HIS WICKET; JARDINE AND THE NAWAB OF PATAUDI FIELDING TO LEG.



A MISUNDERSTANDING BETWEEN ALLEN AND BOWES NEARLY RESULTS IN BOWES BEING RUN OUT, BUT THE FIELDSMAN RETURNS THE BALL TO THE WRONG END AND OLDFIELD FUMBLES; BOTH BATSMEN AT THE SAME END OF THE PITCH.

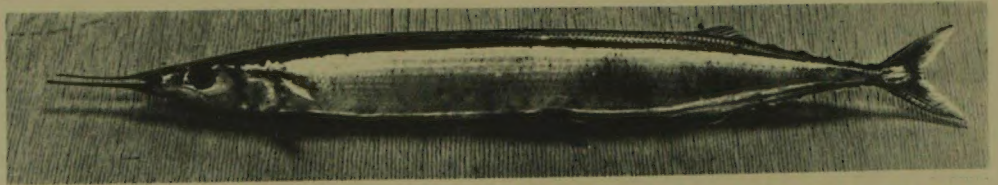


BOWES AND AUSTRALIAN FIELDSMEN SCRAMBLING OVER EACH OTHER FOR THE STUMPS AND BAILS AS SOUVENIRS AT THE END OF THE SECOND TEST; WHILE THE UMPIRE AT THE BOWLER'S END QUIETLY POCKETS THE BAILS THERE.

The second Test Match in the M.C.C. tour in Australia began at Melbourne on December 30, and, after one of the most remarkable games in the history of the series, ended in a victory for Australia by 111 runs. The scoring was exceptionally low on both sides for a Test Match, and there had been little reason to anticipate the poor showing of the English batsmen. Bradman, who had not played in the first Test through illness, came into the Australian side, and, after getting himself out first ball in the first innings, made a magnificent not-out century in the second, and so largely contributed to England's defeat. Jardine, the England captain, relied exclusively on fast or fast-medium bowling—some of

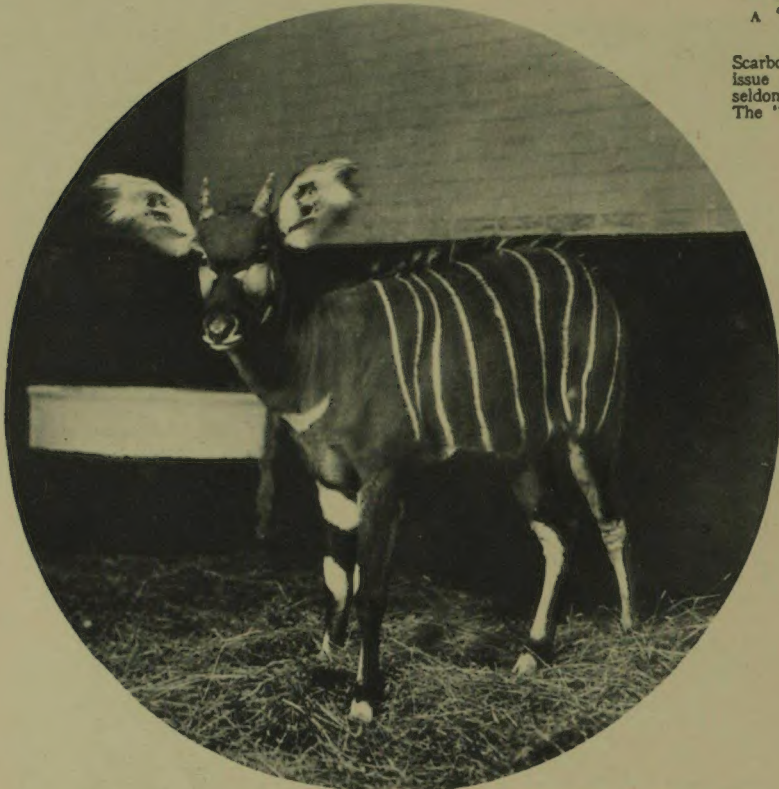
it leg-theory—and played Bowes in the side in place of Verity. Australia won the toss, and taking first innings scored 228. At this time England seemed to have done well; but scored only 169 in their reply, Sutcliffe being top scorer with a lucky 52. O'Reilly, the New South Wales spin bowler, who, with ten wickets in the whole match, performed brilliantly, took five for 63 in the first innings, and Wall four for 52. When Australia went in again, all her batsmen failed except Bradman, who made 103 not out in a total of 191. England still had a good chance, but in a disastrous second innings made only 139, the batsmen proving quite incapable of dealing with the bowling of O'Reilly and Ironmonger.

FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



A "SAURY PIKE" WASHED UP RECENTLY AT SCARBOROUGH—THE FIRST SEEN THERE FOR OVER FIFTY YEARS: A RARE VISITOR FROM THE MEDITERRANEAN.

Scarborough has been rather favoured by marine rarities of late. Soon after the giant squid (illustrated in our issue of January 21) came this little Saury pike (14½ in. long), of a species occurring in the Mediterranean and seldom found so far north as the Yorkshire coast. It often leaps out of the water, and is locally called the Skipper. The "Standard Natural History" says: "The Sauries, or Skippers, are closely related to (the Gar-fishes, or Needle-fishes) differing in possessing little detached finlets behind the dorsal and anal fins."



THE RARE BONGO, WHOSE CAPTURE IN KENYA WE RECORDED LAST AUGUST, NOW AN INMATE OF THE NEW YORK "ZOO": AN ANTELOPE WITH CURIOUS TRANSVERSE MARKINGS.

This young female bongo, a specimen of the rarest of East African antelopes, and the largest after the eland and the kudu, has recently been acquired by the New York Zoological Park, and is said to be the first animal of its type to be thus exhibited. It was captured in the forests of the Aberdare Mountains, half way between the Great Rift Valley and Mt. Kenya, by Colonel Eric



BELIEVED TO BE THE FIRST OF ITS KIND EVER EXHIBITED IN A "ZOO": THE YOUNG FEMALE BONGO ANTELOPE SHOWN IN THE ADJOINING PHOTOGRAPH—DETAIL OF HEAD AND SHOULDERS.

Percy-Smith, a retired British officer, who, as our readers will recall, told the full story of his adventures in quest of it in our issue of August 27 last, with a number of interesting illustrations. The captive bongo, which proved very docile, was named Doreen. Colonel Percy-Smith described her brilliant chestnut colour and curious markings, with a ridge of hair along the spine.



SCARS OF WAR AT SHANHAIKWAN: AN OLD TOWER DAMAGED BY GUNFIRE WHEN THE JAPANESE TOOK THE CITY—SHOWING SOME JAPANESE SOLDIERS.

Shanhaikwan, on the border of China and Manchuria, was taken by the Japanese, it may be recalled, on January 3. Some interesting details of the situation about three weeks later were given by a "Times" correspondent there on January 26. He mentions that many inhabitants left when the Japanese occupied the city. "The majority of the Japanese troops brought here," he continues, "have been withdrawn, but ample military, air, and naval forces are available for



SHANHAIKWAN JUST AFTER THE JAPANESE BOMBARDMENT: JAPANESE SOLDIERS MAKING THEIR WAY THROUGH THE RUINS OF A DEMOLISHED STREET.

defence. As the Chinese municipal officials have fled, a citizens' committee was formed to control local affairs. A Manchukuo post-office has been opened. The Chinese post-office continues to work, and a daily courier service is maintained with Chinwangtao. The Manchukuo flag is flying over the railway station, police offices, and public buildings, and most of the shops. . . . The Chinese General Hochukuo is said to have 30,000 troops massed west of the Shih Ho."



THE ALWAR REVOLT: THE CENTRAL INDIA HORSE ENTER RAMGARH, THE FIRST TOWN OCCUPIED BY IMPERIAL TROOPS SENT TO PATROL DISTURBED DISTRICTS.

It was reported recently that the situation in Alwar, where disturbances began last November, was steadily improving, as the Maharajah had agreed that a British official should be placed in control of the revenue administration, and that the State police should be organised and commanded by a British officer. In connection with our photographs, it may be recalled that the Indian Government sent troops into Alwar to restore order. A message of January 10 stated



A MACHINE-GUN POST OF THE KUMAON RIFLES (GURKHAS) ON THE GOVINDGARH FORT, IN ALWAR, WHILE NEIGHBOURING VILLAGES WERE BEING PATROLLED.

that 600 men of the Kumaon Rifles had proceeded from Delhi, and a section was immediately posted in the troubled area. R.A.F. aeroplanes made reconnaissance flights. At the same time, the Alwar State forces reoccupied Govindgarh, from which they had withdrawn before the rebellious Meos. The Meos, said to number 15,000, were reported to be massing to attack Ramgarh and Nagauna. It was this development which caused the despatch of Imperial troops.



"FEBRUARY IN HAUTE SAVOIE."

FROM THE PAINTING BY IVAN CHOULTSE.

We reproduce this picture, in which the feeling of winter is so admirably and so simply rendered, after a cold snap in England during which people, especially in the North, had their skates sharpened, and when the prospects for winter sports in Scotland seemed good. Here the sunset falls on the snowfields, lighting up the wind ridges, which are undisturbed by ski-runs or by any other indications of humanity. There is no living thing in sight, and it is easy to imagine the metallic tinkle of the water in the brook, flowing at nearly freezing point, and the faint clattering of bare twigs as the wind blows through them. As yet there is no promise of spring in these sub-Alpine uplands, though the time is February and spring is at hand.

REPRODUCED BY COURTESY OF THE AMERICAN JOURNAL "COUNTRY LIFE."

King Alexander and Queen Marie of Yugoslavia left Belgrade for a visit to King Carol, who is Queen Marie's brother, on January 22. Elaborate preparations were made at Sinaia for their reception, and, in the uniform of a Rumanian infantry colonel, King Carol welcomed his guests at the station. Although an official announcement stated that the royal visit was purely informal, it was conjectured that conversations would take place between the two Monarchs and their Ministers on the important questions raised during the recent meeting of the Little Entente. The marriage of Queen Marie, it will be remembered, took place in 1922. The royal couple now have three sons. Prince Peter, the eldest, will be ten years old in September; Prince Tomislav was born in 1928; and Prince Andrey in 1929.



A VISITOR TO THE RUMANIAN COURT: QUEEN MARIE OF YUGOSLAVIA.

FROM THE SALON PICTURE BY PAUL IVANOVITCH.

BOOKS OF THE DAY.

ALTHOUGH a peaceable person myself, I realise that peace often rests on force. How much peace and security would the private citizen enjoy without the protection of the man in blue, not to mention the man in khaki behind him? It is the same with nations. They can only live in peace and security, either separately or in alliance, under the shelter of a protecting force. World peace may ensue when the leaders of a group of nations strong enough to impose it, and agreed on fundamental principles of social order and commerce, get together and organise this planet in a reciprocal spirit, to give everyone a fair deal and use the world's resources for the general benefit of mankind. In the present state of human nature, conflicting ideas, and racial differences, there would, of course, be certain difficulties; it might be more than a "five-year" plan; but it is not inherently impossible.

Applying these notions to the Far Eastern crisis, I find support in "CHINA: THE PITY OF IT." By J. O. P. Bland (Heinemann; 8s. 6d.). This book examines the Chinese problem with reference to the last ten years, and suggests a new solution. Mr. Bland writes with authority and long experience of Chinese affairs, official and journalistic, dating back to 1883. In two previous books—"Recent Events and Present Policies in China" (1912) and "China, Japan and Korea" (1921)—he traced China's political development since the Revolution. He also collaborated with Sir E. Backhouse in "China Under the Dowager Empress" and "Annals and Memoirs of the Court of Peking," and recorded memories of his own in "Houseboat Days in China." His view of recent happenings in Manchuria, therefore, claims serious attention, especially from British and American statesmen. Since his new book was written, of course, the situation has developed, and subsequent events largely corroborate his arguments. After discussing Sun Yat-sen and the Cantonese, missionaries, modern Chinese students, Westernisation, and Kuomintang propaganda at Geneva, he attacks Western idealistic liberalism in foreign politics, and proceeds to consider Japanese action in Manchuria, the Lytton Report, the League of Nations, and the Red menace.

Mr. Bland is resolute in facing facts and dispelling illusions. The suggestion in the Lytton Report for new treaties between China and Japan, he declares, "ignores the fundamental truth that there does not exist in China any government, nor any immediate prospect of a government, capable of fulfilling its obligations." This view, I may add, is confirmed by a relative of mine home on leave from China. "The League's endeavours," we are told, "depend upon the undetermined policies of the two nations—the United States and Russia—which are not parties to the Covenant. . . . Seldom has there been a clearer demonstration of the futility of the panaceas of pacifism, when confronted with the stern realities which determine the policies of nations."

Mr. Bland's own remedy for the ills of China is, briefly, the "benovolent intervention of the friendly Powers." Assuming that America and Japan co-operate, he does not think his plan unfeasible. The first step would be to police Chinese railways and establish around them "neutral zones" excluding all military adventurers and freebooters. The railway police would be a Chinese force under European officers. Opposition by War Lords might at first necessitate military operations and the use of air forces. Mr. Bland then proposes the suppression of piracy and occupation of Bias Bay, also the disbandment of private mercenary armies, under provincial chiefs, consisting mostly of soldiers (or bandits) who "are at heart decent law-abiding men." Finally would come the dissolution of the Communist organisation in the Yangtze provinces, by applying "persuasion of the right kind expressed in terms of cash."

As to the "new national consciousness" in China which, according to propagandists, precludes foreign intervention, Mr. Bland thinks it would rapidly evaporate. "How little

this 'national consciousness' counts with China's toiling millions," he writes, "was clearly demonstrated when Wei-hai-wei was restored by Great Britain to Chinese jurisdiction. There was no mistaking the desire of the inhabitants to remain under the British flag." Failing intervention, Mr. Bland anticipates an independent northern government at Peking and one in the south at Canton. These separatist tendencies, he concludes, may make confusion worse confounded, and all semblance of national unity in China would soon disappear.

I found myself in a very different China in turning from Mr. Bland's book to "JEHOL: CITY OF EMPERORS." By Sven Hedin. Author of "Across the Gobi Desert," etc. Translated from the Swedish by E. G. Nash (Kegan Paul; 18s.). With sixty-two plates, besides line illustrations. Jehol, of course, has figured prominently in recent news from China, but in this beautifully illustrated book, unconcerned with current politics, the reader is carried back to old Imperial days and the splendours of the Chinese Court in the days of K'ang-hsi and Chi'en-lung. The well-known Swedish explorer explains that his book is due to the fact that his countryman, Mr. Vincent Bendix, of Chicago, wished to have a Lama temple—either an original or a replica—erected in Stockholm, and another in Chicago, and provided the necessary funds. "Jehol, the summer residence of the great Manchu Emperors,"

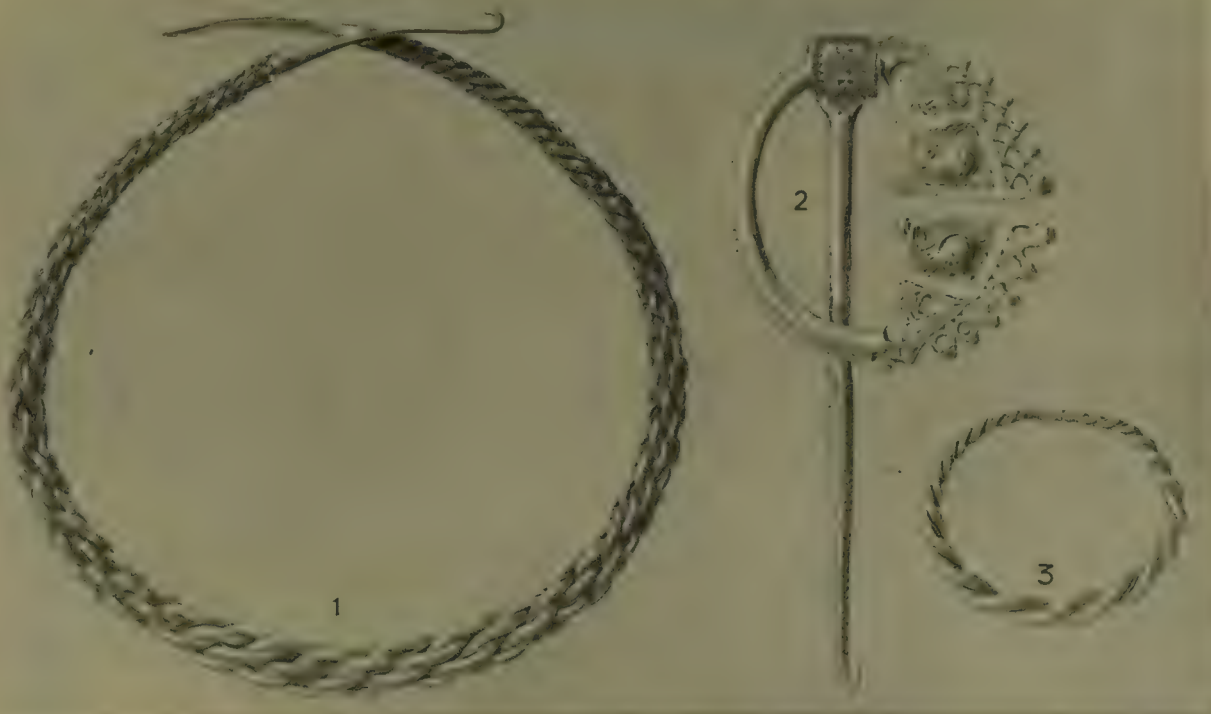
due time. Tremblingly obey and show no negligence." Comparing this haughty tone with the deference accorded to the Tashi Lama, Dr. Sven Hedin points out that in the Emperor's opinion "Tibet was of far greater importance than Great Britain."

China exemplifies the fact that racial animosities and friendships are not due to colour contrasts or harmonies. Yellow, brown, or black men may hate others of similar hue, and, as we observed some years ago, even white men do not invariably agree. Of Chinese hostility to Tibetans, for instance, considerable evidence occurs in "TWENTY YEARS IN TIBET." Intimate and Personal Experiences of the Closed Land. By David Macdonald, author of "The Land of the Lama." With Foreword by the Earl of Lytton and thirty-four Illustrations (Seeley, Service; 18s.). One of the most fascinating, because still rather mysterious, countries in the world is here pictured from the inside. The author is peculiarly well fitted to interpret Tibet to British readers, because, as he records, his father was a Scot and his mother a Sikkimese of good family.

Mr. Macdonald toured the Darjeeling district of the Himalayas for twelve years as an officer of the Bengal Government Vaccination Department, gaining much insight into local customs, and he accompanied the Young-husband Mission to Lhasa as an assistant in collecting Tibetan sacred and lay books for the Government of India. From 1905 to 1925 he was British Trade Agent in Tibet, and he has made a study of many local languages. Topically interesting is his allusion to the third Everest expedition (1924), which his son joined as a naturalist and linguist. Lord Lytton reports favourably on the book and its author (who accompanied him to Phari-jong, as guide and interpreter, in 1923), and describes amusingly an experience of his own on a frustrated skiing expedition in that region.

That the dusky man does not always live in brotherly love with his neighbour is abundantly proved in "QUEER INDIA." By H. George Franks (Cassell; 8s. 6d.). "This book," writes the author, "presents a non-political contemporary picture of the India of 1932. . . . It is a faithful account of everyday India as depicted in her own daily newspapers during the past twelve months." These real-life stories are mainly drawn from the native press, so that the book has no anti-Indian bias. They present an amazing medley of crime, cruelty (to human beings and animals), superstition, ignorance, and social evils such as caste tyranny and child marriage. The general effect is lurid and occasionally nauseating. The author has done well to expose abuses and urge Indians to set their house in order. I think we must remember, however, that India is rather a large place and may contain other and more attractive elements. A survey of our own country based exclusively on newspaper cuttings of police reports and such-like items might produce a slightly "queer" England.

Finally comes a cheerful and unpretentious travel book, of the "boat and rail" type, comprising visits to the Far East—namely, "WITH A PASSPORT AND TWO EYES." By V. C. Buckley. With forty-seven Illustrations (Hutchinson; 12s. 6d.). The author has the zest of youth, and a seeing eye for natural beauty and human curiosities, with a talent for humorous anecdote. He takes us in turn to France, Russia, Vienna and Berlin, India, Australia, Hawaii and the South Seas, Japan, China, and America. I was chiefly drawn to the Russian chapter, describing the reactions of a party of ordinary British tourists to the Soviet paradise, and the counter-reactions of the young woman Communist who acted as their guide. The book may be superficial, but it gives interesting impressions covering much of the earth's surface. Very sensibly, Mr. Buckley suggests that "the Tsars of the film industry," which has a great responsibility to civilisation, should fight the screen propaganda of Bolshevism (spread all over the world) with its own weapons, and show that capitalism is "not altogether rotten and effete." C. E. B.



BURIED TREASURE FROM A VIKING CACHE: A WOMAN'S ORNAMENTS DUG UP IN A FIELD IN HARDANGER, SOUTH OF BERGEN—1. A SILVER TORQUE WHICH IS ONE OF THE LARGEST SPECIMENS KNOWN; 2. A SILVER BROOCH; AND 3. A GOLD BRACELET.

Dr. Byle, Keeper of Antiquities at the Bergen Museum, sending us this photograph of a Viking lady's jewellery, which was acquired by the Museum recently, writes: "About a month ago, a young farmer, cultivating a field in the former barony of Rosendal, in Hardanger, to the south of Bergen, in western Norway, dug up a gold bracelet, a large silver torque, and a silver brooch, which had been buried two feet down in the ground, without any protection. Evidently they are hidden treasure forgotten by their owner; or, in accordance with the old pagan religious belief, jewellery deposited for the use of its owner in the next world. The bracelet, which weighs 104 grammes, is a great rarity, for gold was very scarce when it was fashioned. The silver torque has a diameter of about 20 inches. The most interesting item is the brooch of cast silver, which is of the type introduced from the British Isles. Though, without doubt, of Norwegian make, it is closely allied to an Irish variety, and has distinctly Celtic features. It may be taken that the hoard is a relic of Viking westward raids from Norway. The torque and the bracelet date approximately from A.D. 50. The brooch is rather older.

writes the author, "seemed pre-eminently the place for the study of such Lama temples. . . . We decided to begin by making a replica of the stately Golden Pavilion in Potala for Chicago." Dr. Sven Hedin adds that Chi'en-lung, the Manchu Emperor who built most of the Jehol temples and pavilions, is the chief character in the book.

With a slight admixture of personal experience describing his own visit to the scene, Dr. Sven Hedin writes mainly of historical events associated with the place, including some romantic Imperial love-affairs. I cannot help feeling that the author has rather enjoyed recording the snubs administered by Chi'en-lung to George III., who, in 1793, sent to China an embassy headed by Lord Macartney. There was great discussion whether the English envoy should kowtow, and he was eventually absolved from that humiliating attitude. He went down on one knee and handed Chi'en-lung a casket containing the King's letter. "Court gossip," we read, "asserted afterwards that the noble lord had been so overcome in the presence of the mighty ruler that his legs gave way and he fell upon all fours. . . . By the Chinese the whole thing was belittled as an almost comic episode." The tone of the Emperor's reply to the royal missive was distinctly *de haut en bas*. Here Dr. Sven Hedin quotes a translation from Backhouse and Bland. "If," writes Chi'en-lung to George III., "after the receipt of this explicit decree, you . . . allow your barbarian merchants to proceed to Chêkiang or Tientsin . . . (they) will be subject to instant expulsion. . . . Do not say that you were not warned in

MILITARY TRAINING AS A "SPORT" IN GERMANY: A NATIONAL SYSTEM DECREED BY HINDENBURG.



VISUAL TRAINING: YOUNG GERMANS BEING TAUGHT TO IDENTIFY POINTS IN A LANDSCAPE, USING FINGERS OR THUMBS TO JUDGE DISTANCES BY A FAMILIAR MILITARY METHOD.

THESE photographs indicate how Germany is preparing for the day when, as she hopes, it may again be possible to develop her military forces without the restrictions at present imposed by the Versailles Treaty. Under the heading "New Germany: German Youth and 'Defence Sport'" (*Wehrsport*), an explanatory note supplied with the photographs here given states: "President Hindenburg created by special decree the Defence-Sport system which gives young men from sixteen to twenty-one, during a course of three weeks, the elements of military training after the manner of sport. They are provided with free lodging and uniform, and receive instruction in the study of landscape, judging distances, map-reading, finding their way by compass, and similar matters. This systematic training course for German youth, on military lines, is an important symptom of Germany's national aspirations. The courses are now held in all the German States." The recruits, it will be noted, are uniformed but unarmed. In this connection it may be recalled that General von Schleicher, whose resignation of the office of Chancellor, together with that of the whole of his Cabinet, took place on January 28, speaking on New Year's day at President von Hindenburg's reception of his Government, was reported to have said: "In regard to disarmament, the principle of German equality has been definitely acknowledged by the other



UNIFORMED, BUT UNARMED: YOUNG GERMANS LINED UP READY FOR A ROUTE MARCH, UNDER THE GERMAN SYSTEM OF MILITARY TRAINING FOR MEN BETWEEN THE AGES OF SIXTEEN AND TWENTY-ONE.

(Continued on right.)



A LECTURE BY AN OFFICER TO AN ASSEMBLAGE OF YOUNG RECRUITS: AN INCIDENT OF THE NATIONAL TRAINING SYSTEM BY WHICH GERMANY IS PREPARING TO RESUME HER MILITARY STATUS.



LEARNING TO FIND THEIR BEARINGS BY COMPASS OF THEIR EQUIPMENT, INCLUDING AN ENTRENCHING



RECRUITS UNDER INSTRUCTION; SHOWING DETAILS OF TOOL THAT IS SLUNG FROM THE BELT.



ON PARADE: A TYPICAL GROUP OF POTENTIAL FREE LODGING, UNIFORM, AND INSTRUCTION



GERMAN SOLDIERS—RECRUITS WHO RECEIVE UNDER THE NATIONAL TRAINING SYSTEM.

A STEP TOWARDS A REVIVAL OF CONSCRIPTION? THE "DEFENCE-SPORT" COURSE FOR GERMANS.



PRACTISING THE ART OF TAKING ANY AVAILABLE COVER ON THE BATTLEFIELD: A YOUNG GERMAN UNDER MILITARY INSTRUCTION WHO HAS CAMOUFLAGED HIS HEAD WITH A BASIN.

Powers. We return to the Disarmament Conference to attain a really genuine disarmament, and security such as other countries enjoy. If we succeed at the same time in restoring to German youth, within the compass of the militia, the right to bear arms in the service of the State, a long step will be taken towards the adjustment of international contentions, and towards the restoration of peace in our Fatherland." The President, in his reply, said: "Let us hope that the coming year will bring the materialisation of equality in arms." On his appointment as Chancellor, General von Schleicher had made the declaration of his Government's policy direct to the German people and the world, through the medium of wireless. He said frankly that he favoured conscription, believing it to be good for youth to be disciplined in body and mind. Universal compulsory service was a highly democratic institution, he contended, as it unites in common training all sorts and conditions of men. Many parents and schoolmasters, he said, had written letters imploring him to revive conscription "as a school of self-discipline, modesty and comradeship." He added, however, that as long as the Versailles veto continued to prohibit the reintroduction of conscription, he would have to be satisfied with the work done by the Reich Board for the physical training of youth, the voluntary Labour Corps, the subsidised sports clubs, and various other similar associations.



THE CATERING SIDE OF THE GERMAN SYSTEM OF NATIONAL TRAINING FOR YOUNG MEN THROUGHOUT THE REICH: RECRUITS AT A MEAL DURING THEIR THREE WEEKS' COURSE OF INSTRUCTION.



STUDYING A CONTOUR-MODEL OF A SECTION OF LANDSCAPE, AS PART OF THEIR TRAINING IN MAP-READING: A TYPICAL GROUP OF YOUNG GERMAN RECRUITS WITH THEIR INSTRUCTOR.

ISLAMIC ARCHITECTURE IN PERSIA: A LONDON EXHIBITION.

PHOTOGRAPHS BY ARTHUR UPHAM POPE.



THE EARLIEST MOSQUE IN ISLAM—SEVENTH OR EARLY EIGHTH CENTURY—SHOWING THE TREND TOWARDS A GOTHIC TYPE OF CONSTRUCTION: THE TARI(KH) KHANEH, DAMGHAN, NORTHERN PERSIA.

The trend towards a Gothic type of construction is clearly evident: the balanced thrusts of the arches are concentrated on piers and the typical Sasanian ellipsoidal arch is here beginning to approach the pointed arch which was destined to play such a decisive rôle in the later architectures of all Islam, as well as in the Gothic architecture of Europe.

THE pictures here reproduced are from the collection of enlarged photographs of monuments of Islamic architecture in Persia, made by Mr. Arthur Upham Pope, Director of the American Institute for Persian Art and Archaeology, which will be exhibited at the Royal Institute of British Architects, 9, Conduit Street, W., from Monday, February 6, until February 25—admission free.

[Continued on right.]



THE EARLIEST MOSQUE IN ISLAM—SHOWING BRICK COLUMNS CONSTRUCTED IN THE PURELY SASANIAN MANNER: THE TARI(KH) KHANEH, DAMGHAN, RECENTLY DISCOVERED BY DR. ERICH SCHMIDT.

The mosque was discovered by Dr. Erich Schmidt, of the Pennsylvania Museum's Expedition. The method of construction used for the brick columns is purely Sasanian, and the bricks are of the same dimensions as those in the ruins of the Sasanian Palace close by, which was described in "The Illustrated London News" in March 1932.



SELJUK CONSTRUCTION WITH AFFINITIES TO LATER GOTHIC CONSTRUCTION IN EUROPE: A RIBBED VAULT IN THE MASJID-I-JAMI, ISFAHAN. (C. 1080.)

This important piece of Seljuk construction has interesting affinities with later Gothic construction in Europe. The broken-headed arch is characteristic of Seljuk architecture. A different type of ribbed vault is showing beyond.



TYPICAL SELJUK CONSTRUCTION OF THE ELEVENTH AND TWELFTH CENTURIES: THE MASJID-I-JAMEH, ARDISTAN.

The following must be noted: large piers with a wooden abacus; pointed arches; arched panels and small squinches, marking the transition to the domical vault above. The little transverse arch, forming a brick bridge between the piers, is found in Persian mosques of the eleventh and twelfth centuries, and, like other features of brick building, appears in India in the fifteenth and sixteenth centuries.

Continued.]

In connection with our photographs, the following note should be read: "In answer to the requests of many scholars who desired pictorial records of Persian architecture and ornament, Mr. Upham Pope determined upon making a photographic survey. The Shah and his Ministers granted the request for entry to the mosques; with proper protection against the determined objections of the more fanatical of the people. The same privilege was accorded to M. André Godard, who, in addition to making valuable discoveries, drew some fifty plans of unknown mosques; supplementing Mr. Pope's photographs in a most successful way. There were serious disturbances at first: Mr. Pope had to enter certain of the mosques in disguise, and to work both with speed and with caution. In all, some fifteen hundred photographs have been taken; including dozens dealing with important new monuments. Certain of the results of this photographic survey, which entailed travel over some 3000 miles of Persia, were published in "The Illustrated London News" in August 1930, and attracted much attention. One set of the photographs has been circulating in the museums and schools of architecture in Persia; another has been going the rounds of the chief museums of Europe. The exhibition with which we are concerned includes photographs secured in November and December of last year, when Mr. Pope, assisted by Mr. E. M. M. Warburg, found some new and significant monuments and made fresh records of monuments already known. In addition, it should be remarked that it has long been recognised that the Persian architecture of the early Islamic period is especially important, not only for its beauty and for the magnificent solution of difficult structural problems, but as a link in the history of European architecture.

THE MINARET, SAVEH.

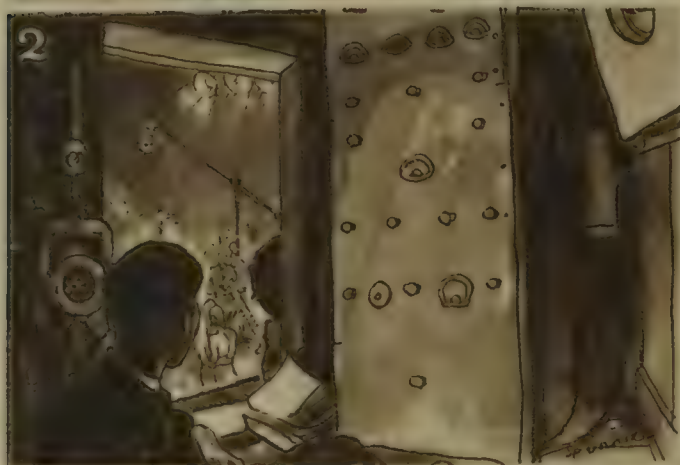
Except for the ground course, from which the natives have extracted bricks for building purposes, the minaret is much as it was when the city was rich and famous. Saveh itself was long reputed to be the home of the three Wise Men. It is possible to look upon the shaft in full sunlight, thanks to the web of shadows and the dun-coloured bricks.



A SUPERB AND ALMOST UNKNOWN EXAMPLE OF SELJUK BRICKWORK: THE MINARET, SAVEH. (DATED 1110.)

BEHIND THE "SCREENS": HOW BRITISH FILMS ARE PRODUCED.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



A HOME INDUSTRY WHICH HAS MADE ENORMOUS STRIDES: FILM PRODUCTION—INCIDENTS AT THREE BRITISH CENTRES.

With these two pages we conclude the series (begun in our issue of January 21) of Mr. Spurrier's drawings done specially for us to illustrate the vast and progressive activities of the British film industry. The first drawing above shows a sculptor modelling newel-posts of a baronial staircase for a British and Dominions Film Company picture. The next two drawings were made at the British International Films studios. No. 2 shows a department where sound is amplified before going to the recording-room; and No. 3 the film-cutting room. After development, films are tested, cut, and joined before being shown on the studio projector. This work is highly important, as on it depends much of the dramatic effect. The man in the background is selecting the best "shots" from

a celluloid strip passing over an "editing" machine lit from below and having a magnifying glass. The girl is rejoining into a continuous strip the sections retained. No. 4 shows Mr. William Thiele (with eye-shade), in the Gaumont-British studios, Shepherd's Bush, directing a scene from "Waltz Time," Mr. A. P. Herbert's adaptation of Strauss's opera "Die Fledermaus," with Miss Evelyn Laye acting (right background). Seated just beyond Mr. Thiele is seen the "continuity girl," taking notes of detail (costume and so on) for future reference when new phases of the scene are acted another day. Beyond her again (centre background) is the "clapper boy," whose clapper signals when "shooting" begins. The camera (left foreground) is covered with an eiderdown to muffle sound.

BEHIND THE "SCREENS": HOW BRITISH FILMS ARE PRODUCED.

DRAWN BY OUR SPECIAL ARTIST, STEVEN SPURRIER, R.O.I.



BRITISH FILM PRODUCTION: (1 AND 2) SCENES FOR "UP FOR THE DERBY"; (3) THE OWNER OF THE 1932 DERBY WINNER DIRECTING.

British film production has of late made such enormous strides that the glimpses "behind the screens" given in our series of drawings here concluded are sure to be of popular interest. The above examples are both associated with the Turf, one from the nature of the story, the other from the personality of the director. The two upper drawings illustrate incidents in the production of that amusing picture "Up For the Derby," by British and Dominions Films at Boreham Wood. No. 1 shows the building of a racing stable in the studio. In No. 2 the incident of a racehorse in a living-room is being taken with the camera whose upper part appears in the right foreground. The third drawing represents the production of "The Blarney Stone." The scene, a waiting-room

at a prison, is being directed by Mr. Tom Walls, the well-known actor, whose horse, April the Fifth, won the Derby last year. A microphone is seen suspended just above his head to the left. In the foreground are members of the cast waiting to take their turn on "the floor." Standing in the right foreground is the "continuity girl" with her inevitable notebook. As previously explained, her duty is to record detail of a scene to prevent discrepancies when the situation comes to be developed at a future date. Just beyond her, to the left, is visible the clapper with which the "clapper boy" sounds a signal when the director gives the word to "shoot." In this instance the clapper is seen open and all ready to be sounded when the moment arrives.

THE FLIGHT OVER MOUNT EVEREST: MACHINES FOR A GREAT ADVENTURE ABOVE THE "ROOF OF THE WORLD."

Drawn by our Special Artist, G. H. DAVIS, with the Assistance of the Westland Aircraft Co. Ltd., Yeovil, and Messrs. Sime, Gorman and Co. Ltd., London



AEROPLANES AND EQUIPMENT FOR FLYING OVER EVEREST: DETAIL OF MACHINES AND ENGINE; ELECTRICAL CLOTHES-HEATING; OXYGEN BREATHING-APPARATUS; AND CAMERAS.

The equipment for the projected flight over Mount Everest (29,141 ft. high) has been undergoing thorough tests, as this height necessitates heated clothing and oxygen-breathing-apparatus for pilots and observers and alterations to the aeroplanes' mechanism so that they can reach and fly efficiently at 34,000 feet. The aerodrome at Purnea, in Bihar, will be the expedition's base, and two aeroplanes will be used, each similarly equipped and provided with a Bristol Pegasus 5111, high-altitude super-charged radial engine. The air-screw, driven through reduction gear, is of a form causing the engine to exert full

horse-power only when a height of 13,000 feet is reached. This arrangement keeps maximum power available for greater altitudes. Current is supplied by an engine-driven generator, and an accumulator is also ready should the generator fail. To map the ground below, an "Eagle" aerial camera, electrically heated and operated, is fixed in the floor of each machine, and special type cinema cameras will also be carried for taking oblique pictures. The pilot sits in an open cockpit, but has a large wind-shield. The observer is behind him in an enclosed cabin, with windows and with a sliding trap-door in the floor. The

men will wear electrically-heated clothing of cold-resisting and waterproof cloth, lined with kapok. There are two further linings of cloth, between which are sewn-in the heating elements and cables. To prevent frosting, the glasses of the goggles are also heated. To supply oxygen, there are three 750-litre bottles. The system has heaters to prevent freezing of the oxygen, and flow meters for regulating the supply. The pilot and observer have separate equipment controls. A reserve bottle with separate tubing is carried in case of need. Lord Clydesdale will be the chief pilot and Lieut.-Colonel Blacker the chief

observer. There will also be cinema operators, an engine mechanic, riggers, and other experts, the whole under Air-Commodore P. F. M. Fellowes, leader of the expedition. The two aeroplanes—the Houston-Westland and the Westland-Wallace—will leave Purnea together and work in company when over their objective, which, it is anticipated, will be reached in about eighty-three minutes after leaving their base. They are expected to clear the summit by 3000 ft. The expedition has been made possible owing to the public-spirited generosity of Lady Houston.

N.B.—The photographs taken by the Houston Mount Everest Expedition will be published in "The Illustrated London News."

BEAUTIES OF THE WORLD BELOW THE AIRMAN'S "CEILING": WONDERFUL SKY-SCAPES OVER "THE SEA OF CLOUDS."

REPRODUCED FROM "THE BEAUTY OF FLIGHT," BY DR. MANFRED CURRY. BY COURTESY OF THE AUTHOR AND THE PUBLISHERS, MESSRS. JOHN MILES, LTD. PHOTOGRAPHS TAKEN FOR THE PRUSSIAN MINISTRY OF COMMERCE AND INDUSTRY.

AVIATION has opened up a new world to the explorer and the scientist, and revealed the wonders of nature from a fresh and fascinating point of view formerly unattainable by man. Now that so much is being heard of the plans for a flight over Mount Everest, and of the altitude trials of the aeroplanes to be used in that great adventure, the photographs here given, and the book (named above) from which they are reproduced, have a very special interest, both æsthetic and scientific. Dr. Manfred Curry's volume is not merely an album of wonderful air photographs, many of them taken above mountains, but contains, in the author's introductory essay, an explanatory description of cloud formations and their causes, together with

(Continued below.)



FIG. 1. STRATUS, OR SHEET-CLOUDS, AT AN ALTITUDE OF 3000 FT.: "A SEA OF CLOUDS, ABOVE WHICH WE MAY PERHAPS SWEEP IN OUR MACHINE FOR HOURS AT A UNIFORM HEIGHT. . . THE LEVEL IS SMOOTH LIKE A SEA, RISING AND FALLING AS A WHOLE."



FIG. 3. ASCENDING CUMULUS-TURRETS WITH "HOOD-CLOUDS": A REMARKABLE AIR PHOTOGRAPH OF A CLOUD FORMATION REGARDING WHICH DR. CURRY WRITES: "THE ANVIL-SHAPED FLATTENING OF ITS UPPER SURFACE IS A SIGN THAT IT IS PRESSING AGAINST. . . . ANOTHER STRATUM OF ATMOSPHERE."

(Continued.)
a preface by Mr. C. R. Fairey, President of the Royal Aeronautical Society, dwelling on the romance and poetry of flight, and the beauties of earth and sky visible through the "magic castments" of an aeroplane. "It is chiefly the clouds," writes Dr. Curry, "with their ever-changing forms, that delight the passenger afresh on every flight. He gazes in admiration through the little windows of the cabin at the sea of clouds, at enormous clouds towering aloft, at thunder-clouds and rain-clouds; he observes lightning, hail and storms beside him and beneath him. . . . We see certain types of clouds resting, as it were, on a stratum of air—cumulus clouds are of this



FIG. 2. "AT ANOTHER MOMENT THE CLOUD SURFACE RESEMBLES THAT OF A CHOPPY AND RESTLESS SEA": A PHASE OF STRATUS, OR SHEET-CLOUDS, AT AN ALTITUDE OF 3000 FT.—A PHOTOGRAPH TAKEN FROM AN AEROPLANE FLYING ABOVE THE CLOUDS AT THE SAME HEIGHT AS THAT IN FIG. 1.

class—or else spreading themselves out flat and pressing with their upper surface against what might seem to be a smooth plate. This flattening effect . . . really represents a boundary layer in the atmosphere. Thus, the pine tree-like expansion of a cloud, as also the anvil-shaped flattening of its upper portion (see Fig. 3), is a sign that it is pressing against . . . another stratum. . . . This stratum boundary is specially and beautifully characterised by a sea of clouds, above which we may perhaps sweep in our machine for hours at a uniform height. Except for a few projecting cumulus peaks, the level is smooth like a sea, rising and falling as a whole (see also Figs. 1 and 2). . . .

(Continued above.)



FIG. 4. "VARIOUS CLOUD FORMATIONS": AN EFFECT BEARING AN EXTRAORDINARY RESEMBLANCE TO A WAVE BREAKING ON A SHORE, WITH LINES OF FOAM-FLECKED BILLIOWS COMING IN AFTER IT FROM THE SEA BEYOND—A PHOTOGRAPH TAKEN FROM AN AEROPLANE FLYING ABOVE THE CLOUDS.

(Continued.)
Stratus, or sheet-cloud, is the continuous sheet of cloud well known as the sea of clouds. This form is produced by the uniform lifting of warm air, which ascends into colder strata, where it is condensed. The formation of a stratus sheet can be observed to the best advantage from a mountain, when the mist lying in the valleys is slowly rising. These clouds have a very pronounced flat or undulating upper surface, which coincides with the stratum boundary (Fig. 1). Flights over the sea of clouds form part of an airman's most delightful recollections. At one moment his machine sweeps over the long cloud-waves, while at another the cloud surface resembles that of a choppy and restless sea (Fig. 2)."

THE WORLD OF SCIENCE.

"WHERE MOTH AND RUST DOTH CORRUPT."

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

I HAVE just been reading a hair-raising account of the ravages of the clothes-moth, which is admittedly a pest and is often the cause of sleepless nights. But when put upon its trial it will be found to be not so black as it is painted. To begin with, the moth itself is perfectly harmless, and passes its brief life fasting, as if to make amends for the iniquities of its youth, passed in the form of a tiny white caterpillar (Fig. 1). The progeny of one female clothes-moth (Fig. 4), we are told, can consume 92 lb. of wool-fibre in the course of a year—a gluttonous youth indeed!

What evidence is there for this astonishing estimate? The more closely we investigate, the more conflicting and the more exasperating the matter becomes. The larva, on emerging from the egg, is just 1 mm. long—less than the thickness of a new shilling. By the time it has come to the end of its larval life, it will have attained to the length of 5 mm.—just three-eighths of an inch.

But the time taken to complete its growth varies enormously and depends on many factors, the

I have given here only a reasonable and rough estimate in regard to these figures. It is impossible to do more; the conditions are so unstable. But we need not quarrel about these calculations, for, when all is said, the clothes-moth is an unmitigated nuisance, a thorn in the flesh, even though the damage done may not amount to an average loss of £1,000,000 per annum in this country, which we are assured is the case.



FIG. 1. THE LARVA OR CATERPILLAR STAGE OF THE COMMON CLOTHES-MOTH, WHOSE NORMAL BROOD IS 25-30 OF THESE TINY WHITE MAGGOTS (1/8 INCH LONG AT MATURITY).

That the larva of this moth can live for a considerable period without food has been shown by experiment. It was found that this fasting period was passed in a kind of resting condition. But, curiously enough, these fasts were found to shorten the period between the successive moults, and larvæ eventually emerged from the chrysalis state as fully-developed moths, though smaller than normally. Furthermore, they laid fertile eggs, showing that starvation had no effect on the capacity for reproduction.

(*Tineola biselliella*) is the most destructive of all. But there are two others which call for mention—the case-bearing clothes-moth (*Tinea pellionella*) and the brown house-moth (Fig. 3), or "false" clothes-moth (*Borkhausenia pseudopretella*). The first-mentioned, in its larval stage, lives in a closely fitting tube, or case, formed of the material on which it is feeding, and lined with silk. Owing to this habit it has lost the use of its walking legs, which are reduced to the condition of vestiges. It displays a singularly catholic taste in its choice of food, which ranges from woollen materials to the felt on piano keys, to aconitum root, cayenne pepper, horse-radish, Indian hemp, black-mustard seed, ginger, orris-root, laurel-leaves, linseed, almonds, and saffron. And to this list may be added a monkey-skin used as a bag for the import of bitter aloes!

It will thus be seen that it haunts warehouses where these goods are stored, as well as our houses. Its dietary is certainly astonishing. One wonders how and when it acquired the taste for cayenne pepper, aconitum root, and *Strophanthus*, used as an arrow poison in East Africa.

The brown house-moth is regarded by some authorities as the greatest general pest of all, since it inflicts serious damage in factories where upholstered furniture, cushions, bedding, pillows, and quilts are made. In houses it attacks all these, as well as carpets, furs, skins, stuffed birds, and "trophies" of the hunting-field. It also shows a fondness for corks in bottles of still or sparkling wine—an almost unpardonable sin! The adult winged insect is the largest of its tribe, the female attaining to one inch in length.

There is one other species which must be mentioned. This is the white-tip clothes-moth (*Trichophaga tapetzella*), which is never common in houses, and must now find it hard to get a living, for the days of harness-rooms and coach-houses are over. But time was when it flourished in horse-blankets and carriage cushions. The female (Fig. 2) is rather more than three-quarters of an inch long, and easily recognisable by its curious coloration.

There are many points of general interest about these insects. In the first place, one may ask, how do these larvæ contrive to find nourishment in such material as blankets, cloth, wool, hair, and feathers? How do the digestive organs manage to assimilate, and convert into living tissue, such apparently impossible viands? There is reason to believe, though the question requires further investigation, that the digestion of such matter is carried on by the aid of minute animal organisms, living in the intestine, known as "entozoa." Even if this be the case, however, we have only moved the enquiry a stage further back.

Again, it would seem that the ancestors of these pests were of two types, one in which the larvæ lived on animal food, while the other subsisted on a purely vegetarian diet. To-day, each has acquired the ability to thrive on both these categories. But, in any case, they have all now become dependents on man, invading his house

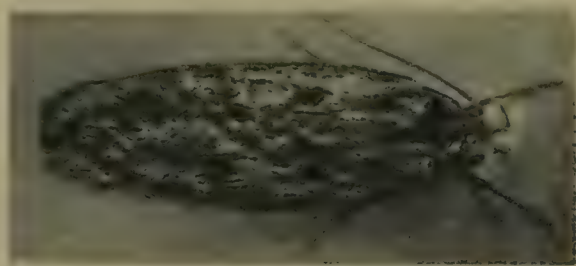


FIG. 3. A FEMALE BROWN HOUSE-MOTH (*BORKHAUSENIA PSEUDOPRETELLA*): THE GREATEST GENERAL PEST OF ALL CLOTHES-MOTHS.

The disparity in size between the sexes is very strongly marked in this species, which may often be seen in houses from May to September. It is said to be the greatest general pest of all the clothes-moths, especially in furnishing factories. Though believed to have been originally a vegetarian, it has now become adjusted to feeding on wool, fur, carpets, and groceries of many kinds.

and his warehouse with equal impartiality, for they are never found in a "wild state." Nor do we know the country of their origin, for they are now world-wide in their distribution, having accompanied man in all his wanderings. We seem to get a clue as to the original habits of these creatures from observations made on the common clothes-moth, which suggest that they were originally scavengers, for they have been found feeding on beef-meat and pemmican, the imperfectly cleaned skeletons of animals, the cast skins of snakes, and the larvæ of ticks. Dr. Laing, of the British Museum of Natural History, perhaps the greatest authority on Economic Entomology in this country, has raised these larvæ in crushed oats and barley.

I have no space now wherein to discuss the various means which are adopted to counter the raids of these pests, but they will be found in a most invaluable and well-illustrated sixpenny booklet, published by the Trustees of the British Museum of Natural History. For some years past a separate department has been charged with the task of studying insect pests of all kinds, rearing them from the egg and following the whole life-history, supplying each with its daily ration of cayenne pepper, tobacco, fur, feathers, or wool, or whatever else it may demand.



FIG. 2. THE FEMALE OF THE WHITE-TIP CLOTHES-MOTH: A SPECIES WITH CURIOUS PROTECTIVE COLORATION, PARTIAL TO HORSE-BLANKETS AND CUSHIONS AND FORMERLY COMMON IN COACH-HOUSES AND HARNESS-ROOMS.

This species has found its way, by commerce, into New Zealand, where it causes damage to opossum and other skins awaiting shipment. But it is regarded as essentially an outdoor species, a view supported by its singular coloration, which gives the insect, when at rest, a curious likeness to the droppings of a small bird, and is, in short, a protective, or "concealing," coloration.

nature of the food and the temperature being the most important. It may range from ten weeks to four years! The average time is between ten and thirteen weeks. When this period is extended, it is due to prolonged intervals of rest—hibernating.

The number of larvæ in a brood shows similar disconcerting uncertainty, ranging from 25 to 160, or even 220! But there are only two records of families of this appalling size. We must reckon 25 to 30 as the normal brood, and their average life as from ten to thirteen weeks—91 days.

Under favourable circumstances, two broods may be produced during the year, and, be it noted, males are much more numerous than females, exceeding them by at least 60 per cent. And so it comes about that, allowing for two broods a year, and assuming that every egg produced a living larva which attained to maturity—an assumption for which there is no warrant whatever—each of these tiny maggots, in the course of its thirteen weeks, would have to consume three ounces of food to demolish their allowance of 1472 oz.! Has anyone ever found an old pair of trousers minus three ounces of cloth, all eaten by the one little maggot found in its folds?



FIG. 4. A FEMALE OF THE COMMON CLOTHES-MOTH WHICH, IT IS SAID, PRODUCES PROGENY ABLE, IN THE COURSE OF A YEAR, TO CONSUME 92 LB. OF WOOL-FIBRE.

In this species the males are more numerous than the females. It is invariably the males which are seen flying about in houses. The female, larger and heavier, prefers to make her escape by running and hiding in crevices. The average length of life of these winged females is sixteen days; but this period is governed by temperature and may be shortened or lengthened accordingly. The average life of the male is about twenty-eight days.

THE NILE'S FABLED SOURCE LOCATED: RUWENZORI DISCOVERIES BY LAND AND AIR.

PHOTOGRAPHS BY DR. NOEL HUMPHREYS.



FIG. 1. THE TRADITIONAL "FOUNTAIN OF THE NILE," FIRST MENTIONED BY HERODOTUS: THE SPRING WHICH IS THE SOURCE OF THE RIVER RUAMULI, IN A CAVERN AT A LEVEL OF THE "ABYSMAL LAKE."



FIG. 2. HEAD-WATERS OF THE RUAMULI—THE "ABYSMAL LAKE" OF HERODOTUS: A VIEW SHOWING (CENTRE BACKGROUND) THE WATERFALL STARTING AS A SPRING (FIG. 1); THIN ICE ON THE LAKE; AND FROST ON SURROUNDING VEGETATION.



FIG. 3. THE "ABYSMAL LAKE" DESCRIBED BY HERODOTUS AS BETWEEN PEAKS KNOWN AS MOPHI AND CROPHI, WITH A SPRING WHOSE WATERS FLOWED HALF NORTH TO FORM THE NILE, AND HALF SOUTH: A LAKE BETWEEN MTS. EMIN AND GESSI. (SEE MAP, FIG. 4.)



FIG. 5. THE TWIN SNOW-PEAKS OF EMIN (ON LEFT) AND GESSI, CLIMBED BY DR. HUMPHREYS AND IDENTIFIED AS THE MOPHI AND CROPHI OF HERODOTUS: AN AIR VIEW FROM THE SOUTH.—(INSET ABOVE, FIG. 4) A MAP OF THE TWO MOUNTAINS AND THE LAKE BETWEEN THEM.

DR. NOEL HUMPHREYS, the well-known British explorer, in a recent lecture before the Royal Geographical Society, announced interesting discoveries in Central Africa, among the Mountains of the Moon, now known as the Ruwenzori range. His four expeditions on foot, whose primary purpose was the collection of seeds and plants for horticulture, were preceded by aeroplane flights, during which he took the first air photographs of unexplored valleys and lakes, and a

(Continued below.)



FIG. 6. ONE OF THE DRIED-UP LAKE-BEDS IN THE PREVIOUSLY UNEXPLORED VALLEY OF THE KURUGUTU, SHOWING TREE LOBELIAS SEVEN TO EIGHT FEET HIGH (CENTRE FOREGROUND), WITH OMUKONI TREES—A SPECIES OF TREE SENECIO (RIGHT AND LEFT), AND TREE HEATH (EXTREME LEFT): A SCENE ASSOCIATED WITH THE PRIMARY PURPOSE OF THE EXPEDITION—THE COLLECTION OF PLANTS AND SEEDS FOR HORTICULTURE.

Continued.]

beautiful film above the mountains. His chief geographical feat was to locate the legendary source of the Nile, first mentioned by Herodotus (born 484 B.C.), later by Aristotle, and recorded by Ptolemy about 150 A.D. Herodotus states that the Nile rises from a spring between two mountain peaks, Mophi and Crophi, enclosing an abysmal (bottomless) lake; and that half the waters flowed north to form the Nile, and half south. Dr. Humphreys identifies Mophi and Crophi with Mts. Emin and Gessi, between which is a deep lake, visited by him in 1906. He has now discovered that the Ruamuli, flowing north, starts from a spring in a cavern at

a level of this lake, and the Mugusu, flowing south, from a similar spring. Thus the source of the Ruamuli is evidently the traditional "fountain of the Nile." Dr. Humphreys climbed Emin and Gessi (ascended in 1906 by the Duke of the Abruzzi), also a virgin peak, Mt. Weismann, and reached places hitherto unvisited by Europeans. He explored and mapped the upper waters of the Mahoma, and corrected the accepted source of the Lamia—an alteration which may affect the Anglo-Belgian boundary. From the air he proved that no snow-peaks exist beyond the six that were known in 1926.

ENGLAND IN THE GRIP OF FROST:



A SWAN OUT OF ITS ELEMENT AT DORNEY COMMON, WINDSOR, PROTESTING AGAINST THE NEAR APPROACH OF A SKATER.



THREE INCHES OF ICE REQUIRED BEFORE SKATING IS OFFICIALLY ALLOWED IN LONDON: TESTING THE THICKNESS IN REGENT'S PARK.

DURING the week ending January 28, the country was visited by the severest cold spell since 1929, and for several days out-door skating was possible in almost every part. A general thaw began on the Sunday, January 29; rain came to London that night, and the following day was mild. During the frost it was possible to hold speed skating at Rickmansworth, Hertfordshire, at Lingay Fen, near Cambridge, and elsewhere. At Rickmansworth, on January 28, the London centre had their first races for four years, and Mr. R. Wyman, of the Streatham Club, set up three new distance records, including the British Quarter-Mile Championship. On that day the Prince of Wales and the Duke of York visited Virginia Water, which provides one of the finest stretches of ice in the South of England, and enjoyed about an hour's skating, mixing freely with the hundreds of skaters on the ice, which was in excellent condition. The following day the Prince, accompanied by a party of friends, repeated his visit to Virginia Water, and watched the skating on the lake for about half an hour before returning to Fort Belvedere. The Thames was frozen on the Saturday at Windsor for a distance of a hundred yards.

(Continued opposite.)



THAWING OUT THE KEIGHLEY RUGBY LEAGUE GROUND, YORKSHIRE: SOME OF THE 150 BRAZIERES OF WOOD AND COKE DISTRIBUTED OVER THE PLAYING AREA.



THE OPPORTUNITY OF OPEN-AIR SKATING WELCOMED BY A LARGE WEEK-END CROWD, ESPECIALLY OF CHILDREN: A SCENE AT WIMBLEDON COMMON ON THE SATURDAY.



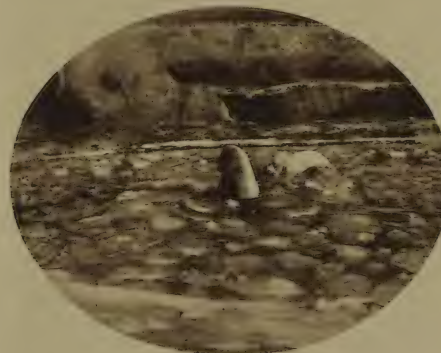
ANIMALS THAT REVEL IN THE COLD WEATHER: SEA-LIONS IN THEIR ICE-COVERED POND AT THE LONDON "ZOO."



ICE-SKATING CHAMPIONSHIPS HELD AT RICKMANSWORTH, WHERE THE LONDON CENTRE HAD THEIR FIRST RACES FOR FOUR YEARS: A GENERAL VIEW OF THE SKATERS.



CROWDS THAT FLOCKED TO HAMPSHIRE TO ENJOY ONE OF THE RARE OPPORTUNITIES OF OUT-DOOR SKATING: THE RED ARCHES POND ON THE SATURDAY AFTERNOON.



TWO OF THE "ZOO'S" POLAR BEARS, IN THE ARCTIC CONDITIONS WHICH THEY LOVE: THE ICE-COVERED POOL AT WHIPPSNADE.



SKATERS EARLY ON THE SUNDAY MORNING, TAKING THEIR LAST CHANCE BEFORE THE THAW SET IN: A BIG CROWD ON KESTON PARK POND

THE COLD SPELL IN NORTH AND SOUTH.



SKATING POLICEMEN: THE COURSE BEING CLEARED AT LINGAY FEN, CAMBRIDGE-SHIRE, FOR THE BRITISH AMATEUR SPEED ICE-SKATING CHAMPIONSHIPS.



THE OXFORD UNIVERSITY BOAT PROTECTED AGAINST FLOATING ICE, WHICH MIGHT OTHERWISE CAUSE DAMAGE: A COPPER SHELL TO FIT OVER THE BOW.

(Continued)
above Romney Lock—the first time for many years that the river has been coated with ice from bank to bank. At most of the ponds and lakes in public parks in the neighbourhood of London, the ice reached the thickness which the authorities require before permitting skating. On half a dozen of the lakes and ponds on Wimbledon Common skating was still in progress on Sunday afternoon. Frozen grounds had a serious effect on sports programmes over the week-end. Racing had to be cancelled at Newbury, and hunt meets and most Rugby fixtures had to be abandoned. Association football clubs, on the other hand, engaged in the fourth-round ties of the F.A. Cup competition, on iron-hard grounds; and one of our photographs shows the trouble that was taken to make play possible on the Rugby League ground at Keighley. The cold on the Continent was intense. The Seine was frozen, and blocks of ice caused a suspension of shipping on the Rhine. It was pointed out by the meteorologists that the thaw which ended the cold spell might well be followed, on the analogy of previous years, by weather of increased severity in February.

THE CHRISTIAN KNIGHT.

BEING AN APPRECIATION OF

"GORDON": By H. E. WORTHAM.*

(PUBLISHED BY GEORGE HARRAP.)

A WEEK ago was celebrated the centenary of General Gordon's birth. Mr. Wortham's book therefore appears opportunely, and it is a highly interesting, workmanlike study of a strange career and an even stranger character. Much has been written about Gordon, and the controversy which centred in Khartoum will always be the occasion of partisanship. Mr. Wortham, however, is able to make a genuinely new contribution, for he has had access to the entire series of letters written by Gordon to his sister Augusta—an advantage which no previous biographer has enjoyed. It is, indeed, chiefly on these letters—and there could hardly be better evidence—that

Mr. Wortham's estimate of Gordon's character and opinions has been based. It is a judicious and balanced appraisal, commendably free from any of the prejudices which Gordon's strangely paradoxical nature is liable to excite. The man who emerges from this "intimate portrait," though in his day one of the most celebrated of the Eminent Victorians, is to his successors of the present time perhaps the least sympathetic of that remarkable galaxy. Gordon had great, and even noble, qualities, which deserve all honour; but, in our view, his celebrity has never been quite commensurate with his actual achievement. The stir which he made in the Victorian world was due to three main causes. First, the picturesqueness of his exploits (and exploits, on the whole, they certainly were) in exotic surroundings which appealed to the popular imagination. Second, the fact that Gordon—a soldier—embodied qualities of doctrinaire piety to which Victorian respectability was in duty bound to pay almost superstitious respect. "Every one," writes Mr. Wortham perspicaciously, "knew Chinese Gordon, who combined pugnacity with piety in such heroic proportions, flattering, while he mystified, his age, which was pleased to think that it had produced in him the very type of Christian knight without fear or stain." Third, the fact that his death was not only spectacular, but truly heroic, and that it brought out all that was best in the man—though this in itself probably would not have made it a major incident of nineteenth-century history if it had not involved the most momentous political issues.

We think that Mr. Wortham strikes the true keynote of Gordon's career when he says: "War was his *métier*. In everything else he was an amateur, with the amateur's self-conscious vanity in his cleverness, but in war he was a master, a virtuoso." There can be no question of his high courage, his contempt for death (which was, indeed, to him the most desirable thing in life), his prodigious energy, and his capacity for military leadership. But in all other pursuits than battle his amateurishness is manifest. He carried it even into his mysticism, which was the chief interest of his life. "He professed to believe that the spiritual life was the only true one, yet he realised nothing of the intellectual subordination on which this must rest, was, in fact, bored when the solitude of religion presented itself as more than a recreation from the labours and disillusion of the life of action." He was, for all his religious conviction, a profoundly unhappy man, always at odds with himself and others; the inner quietude of the true contemplative, the "equilibrium attained through strife" of the introspective ascetic, these he was fated to miss, greatly to his own self-torment. In action, not in thought, lay his life, and it was his tragedy that the action in which he excelled was not truly in accordance with his most devout aspirations. To say this is not to cast the least shadow of doubt on the intense sincerity of his convictions or the invariable rectitude of his motives. No single incident of his career can bring these into question, and it is to his credit, rather than discredit, that some of his experiences in the Orient led him to revise, or at all

events to re-examine, certain of the dogmas which had seemed to him most indubitable. In Equatoria, for example, it was borne in upon him that the questions of slavery and the salvation of the heathen were not quite so simple as they had seemed in the tranquility of Gravesend; and he even grew impatient with the comfortable but ignorant platitudes of some of his friends of the Anti-Slavery Society. Nevertheless, he never wavered in the main purpose of his militant humanitarianism, and just before he set forth on his last and fated mission, garlanded by politicians for the sacrifice, he was ready to take service under Leopold of Belgium (a strange master!) in a passionate crusade against the slavery of the Congo. It is interesting to speculate what his experiences would have been in that "Heart of Darkness," the grim secrets of which were later to shock the world.

This new and discriminating study of Gordon confirms the strong impression which is conveyed by all other accounts of him, laudatory or critical. The extraordinary contrarieties of his nature and the violence of his prepossessions were those of a man not entirely normal. In our considered view, it is impossible to read any impartial account of Gordon's life and character without concluding that in some important respects he was, as not a few of his contemporaries thought him, definitely unbalanced.

His all-devouring religiosity took a form which bristled with dangers. Already predisposed by temperament, he imbibed from Thomas à Kempis the patristic view of the world as a prison-house of corruption. For him, nothing in life became it like the leaving of it:

moved him, if they moved him at all, only to a scowl. Such affection as he had he reserved for comparatively passive objects of pity, as unamiable people will sometimes lavish affection on animals: and his only tender emotions seem to have been spent on what are nowadays called "unprivileged" children and on negro slaves. Wordsworth goes on:

To relinquish all
We have or hope of happiness and joy,
And stand in freedom loosened from the world,
I deem not arduous; but must needs confess
That 'tis a thing impossible to frame
Conceptions equal to the soul's desires,
And the most difficult of all to keep
Heights that the soul is competent to gain.

Poor Gordon, wrestling with his "Agag" of pride, suffered much misery because he was not always able to keep "heights that the soul is competent to gain." He had little success in his struggle against an imperious temper. It is almost a relief to know that he smoked too much, and was fond of wine and spirits. (Mr. Wortham easily disposes of the foolish slander that he was "addicted.") He had few, if any, close friends; for how could he give his love to any man or woman when, as he cried (ungrammatically) in one of his fanatical outbursts to his sister, "there is no such foul thing on the face of this earth than the purest man or woman!" The society of women alarmed and repelled him—always a sign of some maladjustment in a man.

To the earth-despising mood Gordon added the highly perilous conviction that he was God's instrument in all that he did. It need hardly be said that this did not conduce to great patience with the views and motives of others; for if one is God's instrument, then presumably one's opponents are the Devil's instruments, and must be treated accordingly. Gordon did treat them accordingly. His habitual censoriousness has a flavour of persecution mania. There is scarcely a person to whom he refers in his letters except in terms of contempt and condemnation. He was unable to work either with superiors or subordinates, and his career was one unbroken succession of rumpuses—in which, of course, he was always right and always ill-used. His vanity, against which he struggled manfully, took the not uncommon, inverted form of excessive self-depreciation, expressed in Malvolio's "Jove, not I, have done this." But Agag sometimes showed himself nakedly. For laconic self-complacency, only Julius Caesar has excelled Gordon's telegram to Khartoum: "Don't be panic-stricken. Ye are men, not women. I am coming. Gordon."

Alas! that confidence was destined to disillusionment. It scarcely needs stating that Gordon's intolerance was at its most intense in matters of faith. It would have been a rich experience for the ironist, as it was a salutary one

for Gordon, to hear Li Hung Chang calmly and most courteously explaining to him the superiority of Confucianism over Christianity. Gordon's complete blindness to any other form of belief had one very practical and tragic consequence in his life. Mr. Wortham rightly points out that his greatest mistake was contemptuous misunderstanding of the Mahdi's fanatical sincerity. "In the end he was crushed, not so much for miscalculating the actions and characters of the worldly wise, from Ismail and Nubar to Baring and Gladstone, as for failure to understand that others could be guided by motives not less unworlly than his own."

Base and hateful was the mortal coil to Charles Gordon; but when the time came to shuffle off, he was magnificent in his dignity and courage. Himself abandoned, he scorned to abandon those who trusted him. He taught Englishmen, if they needed the lesson, how to die like gentlemen. The Gates of Pearl at last were opened; let us hope the eyes which had gazed so yearningly towards the streets of jasper and chalcidony found them as satisfying as in the fitful fever's dreams. C. K. A.



"CHINESE" GORDON: GENERAL GORDON WEARING MANDARIN'S DRESS—A PHOTOGRAPH TAKEN SPECIALLY FOR THE DOWAGER EMPRESS TZU HSI.

Reproduced from Mr. H. E. Wortham's "Gordon" by Courtesy of the Author and of the Publishers, Messrs. Harrap.

it was merely a term of penal servitude, endured in surroundings hideous with sin, in order to earn the reward of eternal bliss. Nothing could exceed his disgust at the earth "and all that it inherit." Like many of his generation, Gordon read more assiduously in the Old Testament than the New; and it is astonishing that this entirely honest man, of deep, burning, religious zeal, should have missed in such large measure the supreme lesson of the New Testament and of all Christianity—namely, that the greatest of these is Charity (or Love).

Truly did Wordsworth write:

'Tis, by comparison, an easy task
Earth to despise: but to commune with Heaven,
This is not easy.

In a world which was nothing to him but a debauched Eden, Gordon could find little of the pleasure in simple, beautiful things which sweeten life for ordinary men. Music and the other arts, social intercourse, nature, relaxation, and the power *desipere in loco*—these meant nothing to him, and



"GENERAL GORDON, THE HEROIC DEFENDER OF KHARTOUM": THE PORTRAIT PUBLISHED IN "THE ILLUSTRATED LONDON NEWS" AFTER THE ANNOUNCEMENT OF HIS DEATH IN 1885.

The centenary of Gordon's birth fell on January 28; and during the week-end there was public recognition of the occasion. In announcing the reports of his death in our issue of February 14, 1885, we wrote: "The latest news brought by Sir Charles Wilson was that General Gordon was killed while leaving the Government House on the morning of Jan. 27, the enemy having been admitted into Khartoum during the night." It is now a matter of history that Gordon was killed at about 5 a.m. on January 26. In Mr. Wortham's "Gordon," it is written of one of the versions of the last scene: "Another, the more reliable, account runs that the Dervishes swarmed into the garden of the Palace, overpowered the black troops on guard, and, screaming for the Christian Pasha's blood, rushed the outside staircase. Gordon came out to face them, and as he asked, 'Where is the Mahdi?', a dervish ran him through with his spear."

* "Gordon: An Intimate Portrait." By H. E. Wortham. (George G. Harrap and Co.; 12s. 6d. net.)

"It re-invigorates!"



The Doctor orders

DEWAR'S



QUEEN ELIZABETH'S RIVAL FOR THE ENGLISH THRONE:
MARY, QUEEN OF SCOTS.

FROM THE MINIATURE BY WILLIAM BONE IN THE WALLACE COLLECTION.

This beautiful miniature of Mary, Queen of Scots, after the portrait of that Queen at Hatfield House, was done on ivory by William Bone, who exhibited many enamel miniatures at the Royal Academy between 1815 and 1843. The subject of the picture, one of the most charming and romantic characters in our history, was famous for her beauty. "Her beauty, supposed to be unrivalled in her time," says the "Dictionary of National Biography," "owed its enchantment rather to brilliancy of complexion and grace of manner than to finely formed features. Possessing a sweet and rich voice, she sang well, accompanying herself gracefully on the lute." The Encyclopædia Britannica says of her: "The world never saw more splendid courage at the service of more brilliant intelligence. . . . A kinder or more faithful friend, a deadlier or more dangerous enemy, it would be impossible to dread or to desire. . . . She would have flung Scotland with England into the hell fire of Spanish Catholicism rather than forgo the faintest chance of personal revenge. Elizabeth, so shamefully her inferior in personal loyalty, fidelity, and gratitude, was as clearly her superior on the one all-important point of patriotism."

REPRODUCED BY COURTESY OF THE KEEPER OF THE WALLACE COLLECTION.

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.



M. DALADIER.

After the defeat of M. Paul-Boncour's Government on its financial proposals, was entrusted with the formation of a Cabinet. Was Minister of War in the last Cabinet. Formerly a schoolmaster.



PROFESSOR J. B. S. HALDANE.

Appointed first Professor of a new Chair of Genetics to be established at University College, London. Was Professor of Bio-Chemistry at Cambridge. One of the greatest authorities on heredity.



THE RT. REV. JOHN C. ROPER.

Elected Archbishop of Ottawa and Metropolitan of Ontario. Has been Bishop of Ottawa since 1915, and was previously Bishop of Columbia. Educated at Tonbridge and Keble College, Oxford.



LORD REMNANT.

Died January 30; aged sixty-nine. Interested particularly in the welfare of the Metropolitan Police, on whose behalf he was an influential spokesman. Formerly Conservative Member for Holborn.



WINNERS OF THE LADIES' CUP AT THE MONTE CARLO MOTOR RALLY: MME. MAREUSE AND MLE. LAMBERIACK, WHO DROVE FROM TALLINN.

The Ladies' Cup at the Rally this year was won by Mme. Mareuse's Peugeot, and the two ladies shown here also won the Endurance Trophy for Women. They drove from Tallinn, 2349 miles away. M. Vasselie, of France, driving a Hotchkiss, also from Tallinn, won the International Sporting Club Cup for the second year in succession—the first driver ever to win twice.



SENDERS OF AUSTRALIA'S REPLY TO THE M.C.C. LEG-THEORY CABLE: MEMBERS OF THE AUSTRALIAN BOARD OF CONTROL.

In this photograph are seen 1. Mr. R. J. Hartigan; 2. Mr. J. S. Hutcheon; 3. Mr. W. R. Kelly; 4. Mr. R. Mailer; 5. Dr. A. Robertson; 6. Mr. R. A. Oxlade; 7. Mr. H. W. Hodgetts; 8. Mr. R. F. Middleton; 9. Mr. W. Bull; and 10. Mr. W. H. Jeanes, the secretary. After protesting against English "body-line" bowling, and receiving the M.C.C. cable upholding the actions of their team, the Australian Board of Control replied with a decision to take no immediate action.



SETTER OF THREE NEW SKATING RECORDS AT RICKMANSWORTH: R. WYMAN.

R. Wyman, Streatham Speed Skating Club, third in the 14-mile skating race for the British championship at Lingay Fen on January 27, set up new records at the Rickmansworth Aquadrome on the following days—over 220 yards, 440 yards, and one mile.



THE HOLDER OF THE NATIONAL AMATEUR ICE-SKATING CHAMPIONSHIP WINS AGAIN: C. W. HORN.

On January 27 the Fen Department Committee of the National Skating Association held their race, at Lingay Fen, near Cambridge, for the Amateur Championship of Great Britain, the winner of which holds the cup presented by King Edward VII. C. W. Horn, of Upwell, who won in 1927 and 1929, was successful again.

A ROYAL ENGAGEMENT: PRINCE KNUD OF DENMARK AND HIS FIRST COUSIN, PRINCESS CAROLINE MATHILDE.

On January 27, the King and Queen of Denmark announced the engagement of their younger son, Prince Knud, to his first cousin, Princess Caroline Mathilde, the second daughter of Prince Harald, brother of the King of Denmark and of the King of Norway. Prince Knud, who is a First Lieutenant in the Danish Navy, is thirty-two, and his bride twenty.



SIR RONALD LINDSAY.

British Ambassador at Washington. Made known, on January 27, his impending departure for London, whither he was summoned for consultation on War debts. Recently conferred with Mr. Roosevelt, whose views, it is believed, he will lay before the British Government.



PROFESSOR SAINTSBURY.

The great critic and literary historian. Died January 28; aged eighty-seven. A "massive personality"; a man of vast learning; and a stimulating commentator on books and men. Author of a "History of Criticism" (1900-1904), and a "History of English Prosody" (1906-1910).





A PAGE FOR COLLECTORS. ELIZABETHAN NEEDLEWORK AT GROSVENOR PLACE.

By FRANK DAVIS.

THE "Reign of Queen Elizabeth" Exhibition, in aid of the Y.W.C.A., which was opened by Lord David Cecil on Jan. 26, contains, among many other remarkable relics of the sixteenth century, a great number of portraits of the leading people of the period from the Queen downwards. I doubt whether so many representative Tudor pictures have ever been gathered together in our time. Let me warn the innocent not to allow their notions of history to be unduly influenced by this array. One's first impressions are of a generation of semi-cunning and semi-stodgy tricksters, and it is only after some time that one realises that here, beneath these lamentably painted masks, behind these glassy eyes, are the spirits of men and women no less alive and no less enterprising than ourselves.

The notable people of Elizabeth's reign were, we know, astute, courageous, politic, pleasant or unpleasant, according to their several characters: they were also endowed with immense vitality. It is a matter for regret that so little of this vital spark could be translated into paint by the artists of the period. Holbein had died of the plague before the reign of Henry VIII. came to an end; his successors and imitators, if we except the miniaturist Hilliard, though competent enough at transcribing the details of gorgeous costumes, had neither the ability nor the subtlety to interpret character. They were, in short, quite good decorators, but indifferent portraitists, and this at a time when, far away in Italy, the genius of a Titian and of a dozen others was engaged in adding incomparable works to the artistic heritage of Western civilisation.

can quite easily be overlooked altogether. They are those humble needlewomen who spent long hours in producing the splendid embroideries upon which the painters lavished so much skill. There are many admirable examples of their work upon the walls, representing the output of a whole industrious generation—enough to show that the mediæval tradition which made this country famous for fine embroideries all over Europe was by no means dead,

but only diverted into secular channels. This is not to assert that Tudor needlework was either so accomplished or so sophisticated as the work of a century and more earlier, but it is true to say that from it one can obtain a better notion of the artistic triumphs of the sixteenth century than from its paintings. Designs are rather naïve, rather crowded; there is little conscious formality, and one great charm is that pretty well everything is drawn in freehand, for pattern-books, as far as I can discover, did not come in until the following century.

A splendid and characteristic Elizabethan type is the pillow of Fig. 3, in black silk and gold—a piece which is, to my mind, quite as fine as the example from the Victoria and Albert Museum illustrated in these pages last week. One obtains from it an extraordinary effect of sober richness, and very little imagination is required to visualise a whole houseful of similar dignified work. More amusing, if less splendid, and depending for its effect upon a comparatively wide range of colour, is the valance of Fig. 2, showing an extensive landscape with flowers, houses, and formal trees. It is impossible to recapture the charm of this very uncommon strip in a monochrome illustration, so I would advise every visitor to the exhibition to pause a moment before it—it is placed high up on a wall and might very easily be missed. Fig. 3, by the way, belongs to Sir Frederick and Lady Richmond, some items of whose remarkable collection have before now figured on this page; Fig. 2 has been lent by the Duke of Devonshire.

These, of course, are but two of many outstanding examples of embroidery to be seen in this exhibition. Study all of them, and you will realise at once how unimportant was Elizabethan painting by comparison. This is not meant to imply that the portraits are not of the greatest historical interest, but that the painters were second-raters, while the embroiderers



FIG. 1. QUEEN ELIZABETH'S CHALICE VEIL, BEARING THE ROYAL ARMS AND INSCRIPTION.

In the centre is the coat-of-arms of England. The inscription in the border reads: *Elizabethe Dei Gratia Anglie Francie et Hubernie Regina Fidei Defensatrix. Dieu et Mon Droit.* (Lent to the Exhibition by Sir William Burrell.)



FIG. 2. A NEEDLEWORK VALANCE OF CANVAS EMBROIDERED WITH LANDSCAPE IN COLOURED SILK, SHOWING HOUSES, FORMAL TREES, AND FLOWERS: A CHARMING AND VERY UNCOMMON EXAMPLE.—[Lent to the Exhibition by the Duke of Devonshire.]

This is not a criticism of a deeply interesting show, but a mere statement of fact: in spite of the very modest accomplishment of these painters, one can visualise well enough the march of great events, the intrigues, the quarrels of courtiers, the tragedies, the meannesses, the flaming ambitions of this marvellous reign, and something, too, of the strange, unlovely personality of the Queen herself, now with immense dignity walking the tight-rope of a tortuous foreign policy, now stamping and swearing at a fancied slight, magnificently and extravagantly clothed, aging, lonely, feared, and at the same time enthroned secure in the love of her people.

Ghosts walk in this big house overlooking the palace gardens, great and powerful ghosts that swagger through rooms and corridors; but there are, too, the ghosts of others, anonymous and quiet, who made no stir at all in the world, and it is to these I would direct your attention, because they

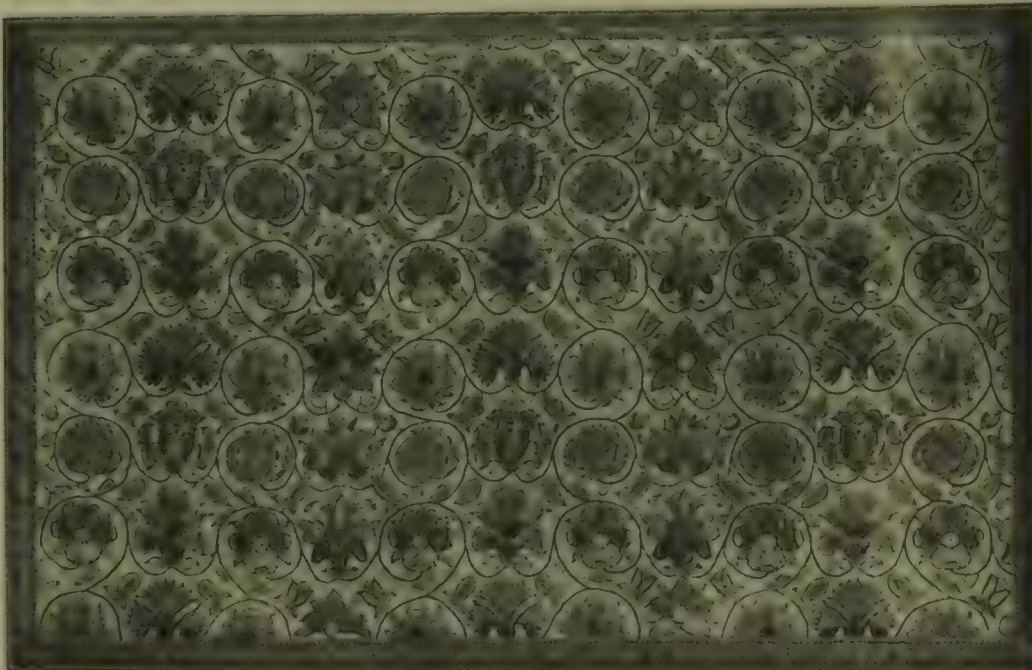


FIG. 3. A LINEN PILLOW, EMBROIDERED WITH BLACK SILK AND GOLD: A SPLENDID AND CHARACTERISTIC TYPE OF ELIZABETHAN WORK, WITH AN EXTRAORDINARY EFFECT OF SOBER RICHNESS.—[Lent to the Exhibition by Sir Frederick and Lady Richmond.]

were outstanding. It is rather curious that during the following centuries, as painting improved, so needlework declined, until by about 1800 you find extremely competent painters, and no needlework worth speaking about. It is as well to point out that the dearth of good painters, coupled with an apparent distaste for paintings on the part of those who might have been their patrons—I am not competent to decide which was cause and which effect—was responsible for the popularity of the needlework picture as distinct from the furnishings of a bed or a chair. There are several excellent and amusing examples in this show. Some colour was essential in the decoration of a Tudor house, and the women supplied it, not only by their dresses, but by innumerable needlework landscapes. Who can say how many have been lost? I suppose only a few hundred remain from the labours of several thousand ladies extending throughout a whole century.

AT THE "REIGN OF QUEEN ELIZABETH" EXHIBITION.



"MARY, QUEEN OF SCOTS"—IN WHITE—A MINIATURE THAT IS PROBABLY BY NICHOLAS HILLIARD (1547-1619).

The Queen wears a white bonnet, a white ruff, and a white dress. Her cape is white, embroidered with gold and lined with ermine. Possibly she is in half-mourning. At the top of the miniature is the inscription: "Virtutis Amore." The painting measures 2½ by 2 1/16 inches. It is lent to the Exhibition by the Duke of Portland. As to the artist, Nicholas Hilliard was goldsmith, carver, and portrait-painter to Queen Elizabeth, and he was also patronised by James I. In 1587 he engraved the Great Seal of England. Generally he painted on card and sometimes on the backs of playing-cards.



QUEEN ELIZABETH—WITH OLIVE BRANCH, SWORD OF STATE, AND PET DOG: A PAINTING BY MARC GHEERAERTS.

This picture, lent by the Duke of Portland, is described as follows: "W.L., standing, in white dress embroidered with sprigs, holding olive branch in right hand, and Sword of State at her feet. Scarlet chair on left and two ladies and a gentleman; in middle distance a view of a loggia and garden." The pet dog will also be noticed. The picture measures 18 by 15 inches.



"LOT AND HIS FAMILY LEAVING SODOM": AN EMBROIDERY PICTURE IN COLOURED SILK AND GOLD. This has been lent to the "Reign of Queen Elizabeth" Exhibition by Sir Frederick and Lady Richmond.



THE LADY ARABELLA STUART AS A CHILD—WITH A REALISTIC "GROWN-UP" DOLL.

The descriptive note reads: "Born 1575. Daughter of Charles, Earl of Lennox, and Elizabeth Cavendish. First cousin of King James VI. and next heir after him. Arrested by Queen Elizabeth's orders in 1602; again by King James I.'s orders in 1609. Married Lord William Seymour, 1610. Both imprisoned. Escaped, but was recaptured, 1611. Died in the Tower, 1615." She wears a white embroidered dress. Her doll is in red and blue. The picture has been lent by the Duke of Devonshire. It measures 22 by 17 inches.

AS mentioned in our last issue, a "Reign of Queen Elizabeth" Loan Exhibition was opened at 22-23, Grosvenor Place, on January 26. On this page we give further examples of the very interesting exhibits to be seen there. With regard to Nicholas Hilliard, who probably painted the miniature of Mary, Queen of Scots, it is of interest to add that his works were greatly admired by his contemporaries, and that, after the death of Queen Elizabeth, whose portrait he painted several times, James I. appointed him his principal drawer of small portraits and embosser of medals in gold. Marc Gheeraerts was a Flemish painter and engraver who also became painter to Queen Elizabeth. Several of his works are in the Burghley House collection and in the National Portrait Gallery. On our "Page for Collectors" are further illustrations from the Exhibition.

THE PLAYHOUSES.

"MOTHER OF PEARL," AT THE GAIETY.

A MUSICAL play that, while being excellent entertainment, just misses being an enormous success. Maybe it is that La Pavani's ex-lovers, Admiral, Colonel, Home Secretary, Lord Mayor, etc., were such ordinary dumb Englishmen, instead of the amusing caricatures they might have been. Possibly it was due to the fact that the second act had too little connection with the first. Most of it concerned itself with Mlle. Alice Delysia supping with Mr. Reginald Gardiner. Mr. Gardiner was a cricket fan; the musical-comedy type that knows no other English than that written by the sporting representatives of the cheaper newspapers. During the supper he was not so much concerned with cricket as keeping Mlle. Delysia off the more expensive vintages on the wine list. Mlle. Delysia, on the other hand, confused the House of Lords with the home of the M.C.C., but was very certain as to the brand of champagne she wanted. It was all great fun, if a trifle prolix, but had too little to do with the opening act. In this act we discovered La Pavani as the "ruined," but wealthy, ex-mistress of a Cabinet Minister. Years earlier he had torn her infant daughter from her not very yearning arms, whereupon she had vowed to revenge herself upon the British Empire by acquiring a new lover of that nationality every year. However, as a rather greater comic poet than Mr. A. P. Herbert said in "The Jackdaw of Rheims," despite that curse, nobody seemed a penny the worse. La Pavani, for a lady who owned to some forty autumns, seemed in the midsummer of life, while all her discarded lovers had reached great heights in their respective careers. Still, the plot or the minor characters matter little. It is, in the main, Mlle. Delysia and Herr Oscar Straus's melodies that will win this musical play its measure of success. Mlle. Delysia has never been better suited: as a fond mother, a melting mistress, or a cynical woman of the world, she is at the top of her form. The score, kept almost too subservient to a book that is never its equal, is deliciously melodious all the time. Mr. A. P. Herbert's dialogue is frequently witty.

"FLIES IN THE SUN," AT THE PLAYHOUSE.

Mr. Ivor Novello's "Lampoon on Fictitious People" is worse than unpleasant, it is dull. Mr. Somerset Maugham in "Our Betters" and Mr. Noel Coward in "The Vortex" have introduced playgoers to much the same type of characters, but in their case their puppets had the air of flesh and blood, while Mr. Novello's seem stuffed with sawdust. The action of the play takes place at a small seaside resort somewhere between Paris and Rome; here are congregated a group of characters whose morals are as deplorable as their manners. The Queen Fly is Jane Marquis (Miss Gladys Cooper), who has had four husbands and an uncountable number of lovers. She is bored with her easy triumphs until the arrival of a nice, clean, newly married, middle-class young man named Bob. Him she sets out to seduce, and the best scene in the play takes place in her bed-room. Bob's wife discovers him there, but, instead of playing the heart-broken wife, she takes the matter quite calmly. She has a theory that most husbands are unfaithful to their wives at least once in their lives, and she prefers Bob to have his escapade while she is still young and resilient enough to get over it. With the suicide in the second act of Seraphine (Mr. Ivor Novello) and the introduction of a pair of young lovers in the third, the play goes to pieces, for the character of Jane Marquis is not sufficiently well drawn to hold it together. Miss Gladys Cooper played the rôle with easy competence, but it was a mere husk of a part, and gave her few opportunities. As her daughter Dinah, Miss Dorothy Hyson made her first appearance on the West End stage, and was an immediate success. Mr. Anthony Bushell gave a pleasing performance as Bob, and Miss Thea Holme was excellent as his sensible little wife. Mr. Denys Blakelock was amusing, in a sour sort of way, as an extremely unpleasant young man.

That famous Scottish newspaper, the *Glasgow Herald*, has just issued a special illustrated supplement to commemorate its 150th anniversary. In the year of its foundation, 1783, Scott was a boy of eleven, Burns was twenty-four, and Dr. Johnson was still alive. The century and a half that has

elapsed since the paper was born has seen events of enormous importance in the world, including the Napoleonic Wars and the Great War, and almost the whole history of the United States. Glasgow's population in 1783 was 45,000, risen to-day to 1,088,000. This admirable Supplement tells how the *Glasgow Herald* has developed with the city's growth and expanded its influence as a national newspaper throughout Scotland and beyond. It is a record of enterprise and efficiency of which any newspaper in the world might well be proud. The illustrations of Glasgow, old and new, and portraits of famous men connected with its history, enhance the interest of the narrative. Along with the Supplement is given a reprint of the first number, then called the *Glasgow Advertiser*, for Jan. 27, 1783. The name was subsequently changed, and "on Aug. 26, 1805, the *Glasgow Herald* emerged for the first time with the title in the Gothic lettering which is still retained."

Any steps that have been, or may be, taken in the direction of Naval disarmament can in no way lessen the value of that admirable annual, "Jane's Fighting Ships." The edition of 1932, the thirty-sixth year of issue, edited by Dr. Oscar Parkes, O.B.E., and published by Sampson, Low at 42s., fully maintains the very high standard of previous years. In spite of the "naval depression," some interesting new and reconstructed ships make their appearance here. A plan is given of the reconstructed U.S. battle-ship *New Mexico*, and a drawing of her probable appearance—in which the "waste-paper basket" masts—for long held typical of U.S. battle-ships—are replaced by towers more after the style of our own *Rodney* and *Nelson*. The Japanese have some ships of startling appearance—notably the *Atago*, which, as the publishers in their foreword remark, "can claim to rank with the old *Dupuy de Lôme* as the apotheosis of 'fierce-face'"; while the *Ping-hai*, built by the Japanese for the Chinese Navy, is equally characteristic in appearance. The English *Leander*, the Soviet *Marat*, the German *Deutschland*, the Dutch *Celebes*, the U.S. *Astoria*, and the Italian *Cadorna* are among the ships described in this indispensable work of reference on all that pertains to the navies of the world.



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THE CHRONICLE OF THE CAR.

BY H. THORNTON RUTTER.

SIR MALCOLM CAMPBELL invited a number of motorists to his home at Povey's Cross, Surrey, in order that they could inspect his new "Blue Bird" racing car before it was shipped to the U.S.A. The new "Blue Bird" now houses a 2500-b.h.p. Rolls-Royce supercharged engine, which replaces the 1450-b.h.p. Napier "Lion" with which Campbell raised the world's speed record last February at Daytona from 245.09 m.p.h. to 253.97 m.p.h. The new engine is identical in design with the aero Rolls-Royce power unit fitted to the seaplane which won the Schneider Trophy for Great Britain in 1931.

The cup here illustrated has been presented by King Fuad I. in order to encourage and improve the art of poster-designing in so far as it applies to touring propaganda. With it goes a gold medal, which becomes the property of the successful competitor for the year. The trophy, which is in 18-carat gold, was designed and supplied by the Goldsmiths and Silversmiths Company, Ltd., 112, Regent Street, W.1. The embellishments include four repoussé and chased scenes illustrating Egyptian travel.



A PRESENTATION BY THE KING OF EGYPT: A TOURING-PROPAGANDA TROPHY TO BE COMPETED FOR EACH YEAR.

This twelve-cylinder motor, arranged in two banks of six cylinders of 6 in. (152.4 mm.) bore and 6.6 in. (167.64 mm.) stroke, has a total

capacity of 36.582 c.c., or approximately five times that of the present "New Phantom" 40-50-h.p. Rolls-Royce car engine. The twelve-cylinder engine is rated under taxation formula at 173.28 h.p., but it was stated that this motor developed 2350 b.h.p. at 3200 r.p.m. The feature which is its most interesting characteristic is the lightness, which works out at only 11 oz. per b.h.p. Two B.T.H. magnetos supply electric current to the K.L.G. sparking-plugs, and the engine is lubricated with Castrol oil supplied by Messrs. C. C. Wakefield and Co., Ltd., and the fuel used is Pratt's Ethyl petrol. But although this latter important item is obtainable in the U.S.A., in order to be certain that its distillation is as good as the fuel used on test the Anglo-American Oil Co., Ltd., are shipping the fuel from England to Daytona.

A new dog-clutch constant-gear three-speed and reverse gear-box has been fitted, and the chassis lengthened and strengthened to carry the larger Rolls-Royce engine and stand up to the increased stresses and strains due to its higher power. To allow the driver to be seated as low down as possible, the propeller-shaft is offset and an indirect drive taken from the engine. This permits the driver to sit by the side of the propeller-shaft instead of over it, and helps to keep the centre of gravity as low as possible.

A new Serck radiator has been fitted, and a new racing body built by Messrs. J. Gurney, Nutting and Co., Ltd., so in its outward appearance the old "Blue Bird" is indeed a new "Blue Bird," although much remains of the original chassis. Messrs. S. Smith

and Sons (M.A.), Ltd., have supplied a full set of recording instruments on the dashboard, but the one in which Campbell's eyes will be most interested when he makes his new attempt to create an improved world's land speed record is the huge revolution counter. This has bold figures giving the engine revolutions from 1000 r.p.m. to 3500 r.p.m., and the nearer the motor can turn without wheel spin to the top figure, the more certain Campbell will feel that he has successfully accomplished his self-appointed task.

Safety is provided by a Triplex glass screen, Alford and Alder brakes, assisted by a Clayton-Dewandre Servo with Duron brake linings, not forgetting a St. Christopher plaque mascot on the "dash." The "blower" gauge registers readings up to a pressure of 20 lb. per square inch; the petrol pressure gauge up



AT A PICTURESQUE GATEWAY IN STADHAMPTON: A MORRIS "ISIS" SALOON.

to 10 lb. per square inch; and oil pressure gauge up to 125 lb. per square inch, which gives some idea of the actual working pressures expected. Another interesting instrument is a gauge recording the temperature

[Continued overleaf.]



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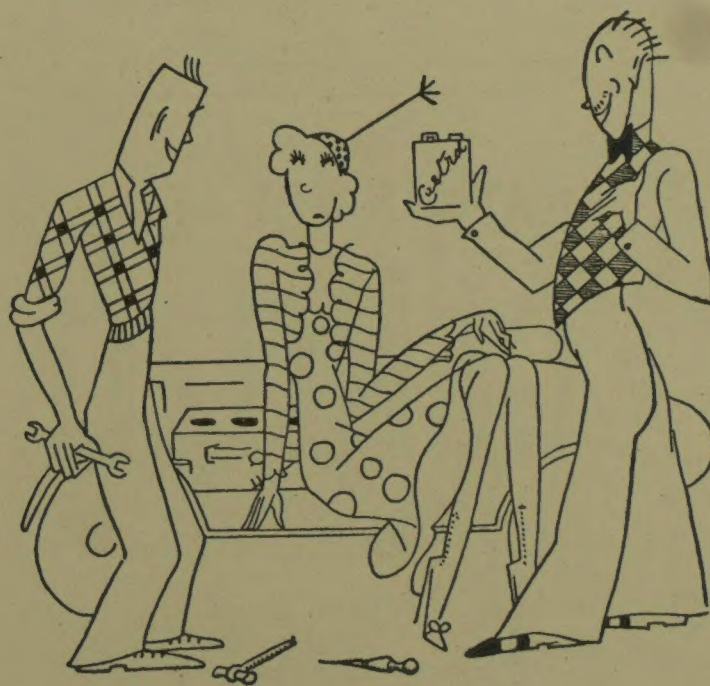
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I've been to watch the garage man decoking my car. And I had such a shock because, when he lifted the top off the engine, there were four huge holes there. Of course, I thought they'd have to be filled up, but it seems it doesn't matter having huge holes in an engine as long as the holes are nice and smooth and round. "Bearings are nice and tight, Miss," said the man. So I looked very knowing, and said I was careful to tighten them every day. But it seemed I'd said something rather amusing. "Castrol will look after them for you," he said. So I told him to give me some. Really, it's the kindest stuff!



(Continued.)

of the oil in the rear-axle casing, reading up to 150 degrees Centigrade. I need not emphasise the danger which a seized rear axle would produce. Also this fitting is a practical sign that in the future, as passenger cars are speedier, gauges to register oil temperatures in the engine sump, the gear-box, and the back axles will be fitted, in my opinion, as standard equipment to motor-cars.

The aluminium panels of the body are cellulosed with that shade of lightish blue Sir Malcolm Campbell has chosen as his colour for all his cars. The surface has been polished to a high degree of smoothness to reduce skin friction to a minimum when passing through the air at between 250 and 300 m.p.h. Ace discs are fitted on the wheels, and Moseley "Float-on-Air" cushions for the driver's seat. Also, I must not forget that the Duron-faced clutch which transmits the drive from the engine has been increased to stand up against the greater torque now developed by the new engine.

Another striking feature of this new "Blue Bird," which has been re-designed by Mr. Reid A. Railton, and the rebuilding done by the Brooklands specialists, Messrs. Thomson and Taylor, is that the two rear Woodhead springs are provided with a different amount of camber, so that when the car is stationary the body is slightly tilted towards the right-hand (offside) side. It was stated by the designer that when the engine is developing its full power, the torque is such as to bring the chassis back to an even keel. Also, lead ballast is carried to aid in keeping the rear driving wheels on the ground to obtain better adhesion. For that reason, Mr. Railton has so arranged the disposition of the load carried that there is one-and-a-half times as much weight on the back wheels as is carried by the front ones. The Dunlop tyres have treads only 1.32 in. thick, and are inflated to 120 lb. per square inch. The gear ratio on top is 1.2 to 1, so that these tyres are practically geared direct to the engine at top speed, consequently the strain placed upon them is enormous. As I have already expressed the view in these columns that, barring accident, Sir Malcolm Campbell will attain a new record of about 280 miles an hour in his new "Blue Bird" Rolls-Royce car, all that now remains is to wish him the best of luck and all possible success when he arrives at Daytona early this month.

Westric Charger : New Gadget.

Private car owners who have electric light in their garages will welcome the new Westric Charger for accumulator batteries. It is the most simple and useful gadget which I have seen for ensuring that the battery of the car has sufficient energy to start the engine every morning. Moreover, it is made by that old and famous firm, the Westinghouse Brake and Saxby Signal Co. Ltd., so the workmanship is guaranteed. All one has to do is to plug in one connection of the Westric Charger to the connection for the inspection-lamp on the garage circuit, or put the adapter-plug in a lamp socket, and plug in the other cable to the battery socket. A friend of mine in Fulham fitted one of these Westric chargers, as, similarly to myself, he cannot keep the battery of his car properly charged in winter-time, and not always in summer. So I followed his advice, and went to my local battery service garage-man and asked him to supply me with a twelve-volt Westric and to fit the battery socket supplied with the charger to the dashboard of my car. Also he fitted the Westric on the wall of the garage on the driver's side at about the height of the window level. So now all that I do when I drive in is to reach out for the connection, plug in to the car circuit, and switch on the current as I leave the garage, to charge the battery all night, costing me about one penny or less for current. Since the Westric has been installed, I have not suffered from battery troubles and have plenty of current to start up the engine on the coldest morning.

The cost of either a six-volt or a twelve-volt Westric charger is £3 15s., and it is one of the best investments that a motorist can make to add comfort to the running equipment of a car. Only do not forget to remove the plug connection from the dashboard before you back the car out of the garage. I did forget once, and promptly pulled down the Westric from the wall, but otherwise did not damage it. That came about through not switching the light on in a rather dark garage, and entering the driver's seat from the passenger's entrance-door, so I did not notice the plug connection and cable line to the Westric charger. As the whole apparatus is not much larger than a good-sized watch, including a Westinghouse metal rectifier and a special transformer built to give just that regulation of output which is necessary

to meet the needs of batteries on widely different cars, it is easy to fit and handle. But it is necessary to state, when ordering, whether for six-volt or twelve-volt batteries, and the supply main voltage and alternations. They are usually supplied for 200-250 volts and 40-100 cycles for alternating current supply, but by paying an extra ten per cent. of the price quoted above, any other electric supplies can be catered for.

DISCOVERIES AT DAMGHAN.

IN our last issue, when dealing with further discoveries at Damghan, on the site of Tepe Hissar, we stated that the photographs and notes were by Mr. Arthur Upham Pope. In fact, the notes were by Dr. Erich Schmidt, and the photographs by the photographer of the expedition initiated by the University Museum and the Pennsylvania Museum of Art of Philadelphia, which institutions were good enough to lend them.

Our numerous readers interested in South Africa will be glad to know that the new 1933 edition of "The South and East Africa Year-Book and Guide" (Sampson, Low; 2s. 6d.; post free, 3s. 3d.) is now available, edited by A. Samler Brown and G. Gordon Brown for the Union-Castle Mail Steamship Company. This most useful work of reference is now in its thirty-ninth issue, and it improves every year. Not only those commercially interested in South Africa, but travellers, sportsmen, and students also will appreciate its many sections—including an extensive bibliography of books relating to South and East Africa that have appeared during the last twelve months or so.

Hunting and horse-coping are sources of humour which will never pall, and laymen as well as the sporting fraternity (and "sorority") will find plenty to laugh at in "Stand To Your Horses" (Ocean Publishing Company; 21s.), a new volume by "Sabretache," amusingly illustrated by the author and P. Bellew. "Sabretache's" "Shires and Provinces," and other works, will be already familiar to many of our readers. In "Stand To Your Horses," too, there runs, beneath the fun, a steady stream of shrewd observation, knowledge of the world, and sound advice. The chapter on "How to Barter and Sell the Horse," in particular, gives a delightful picture of the twists of shifty human nature and "animal cunning."

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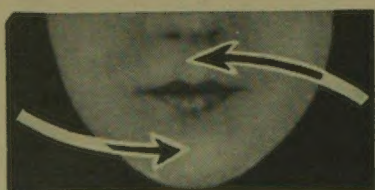
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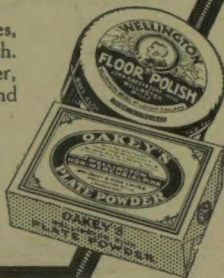
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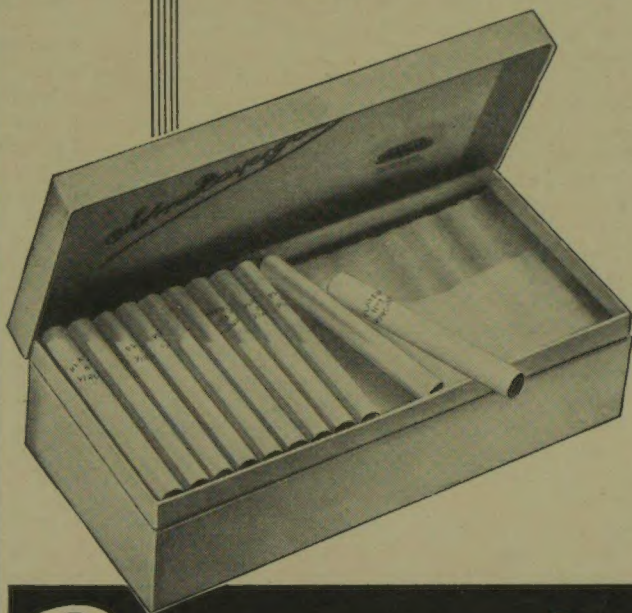
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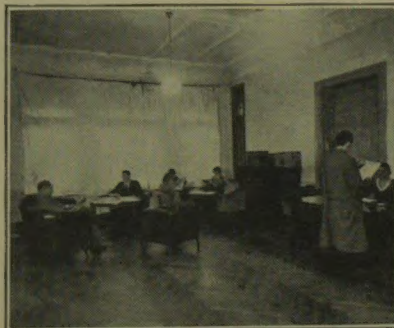
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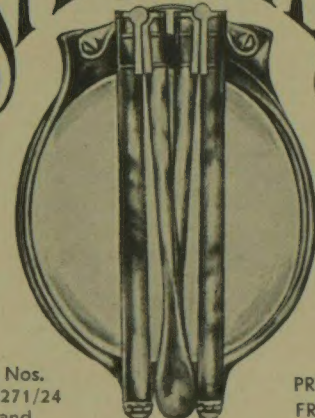
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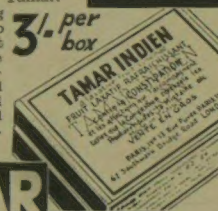
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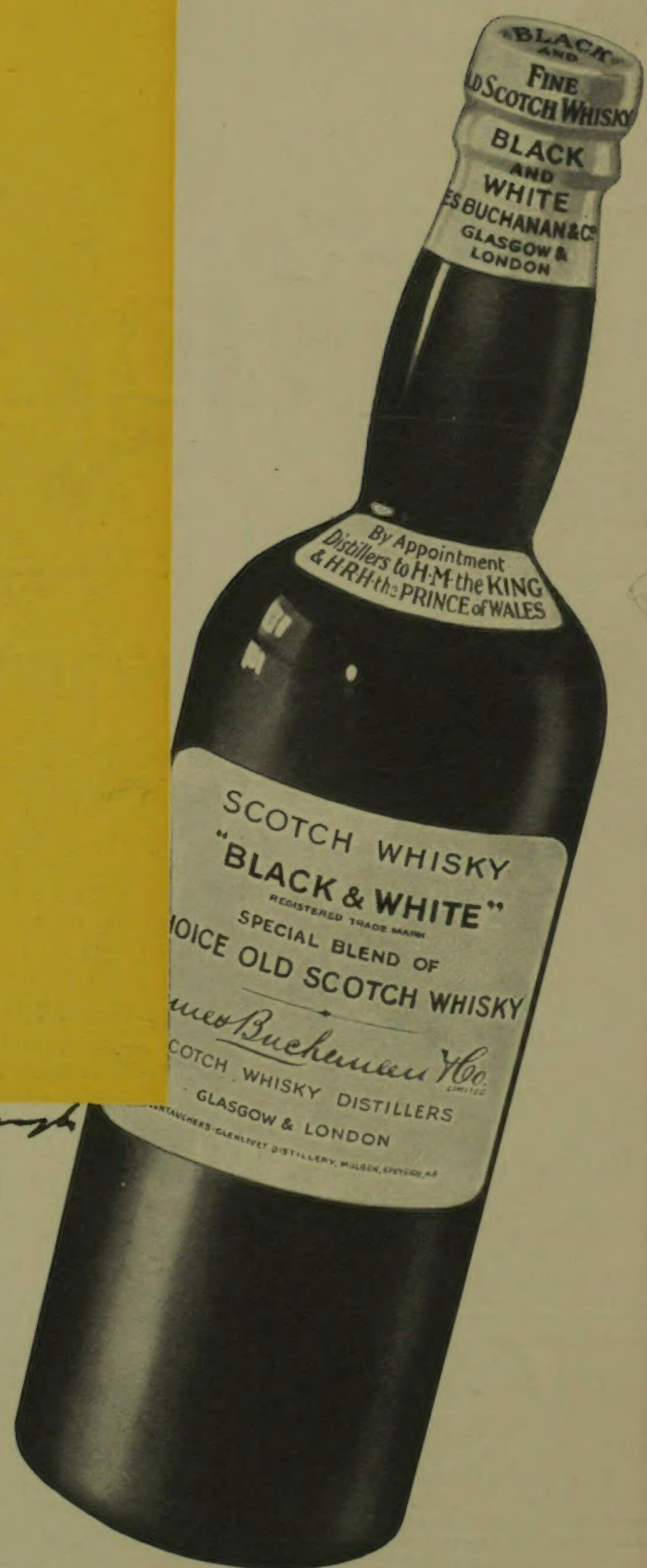
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